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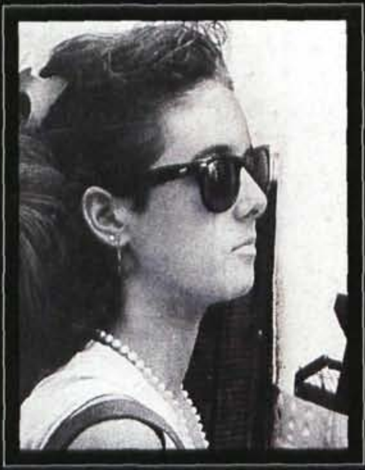

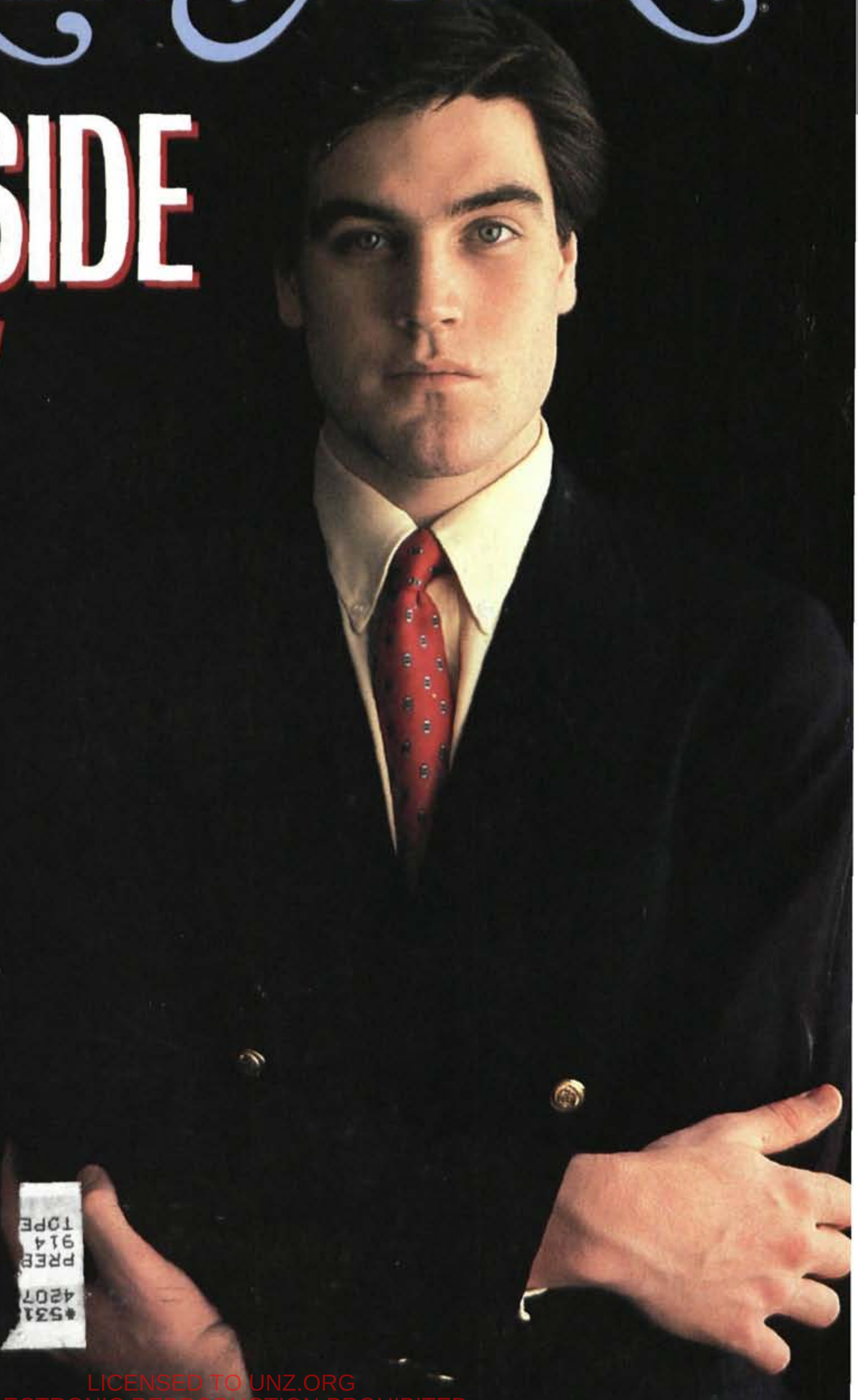

ROBERT CHAMBERS, JENNIFER LEVIN, AND A DEATH THAT SHOCKED THE CITY

BY MICHAEL STONE

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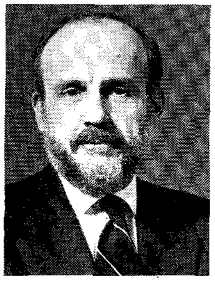

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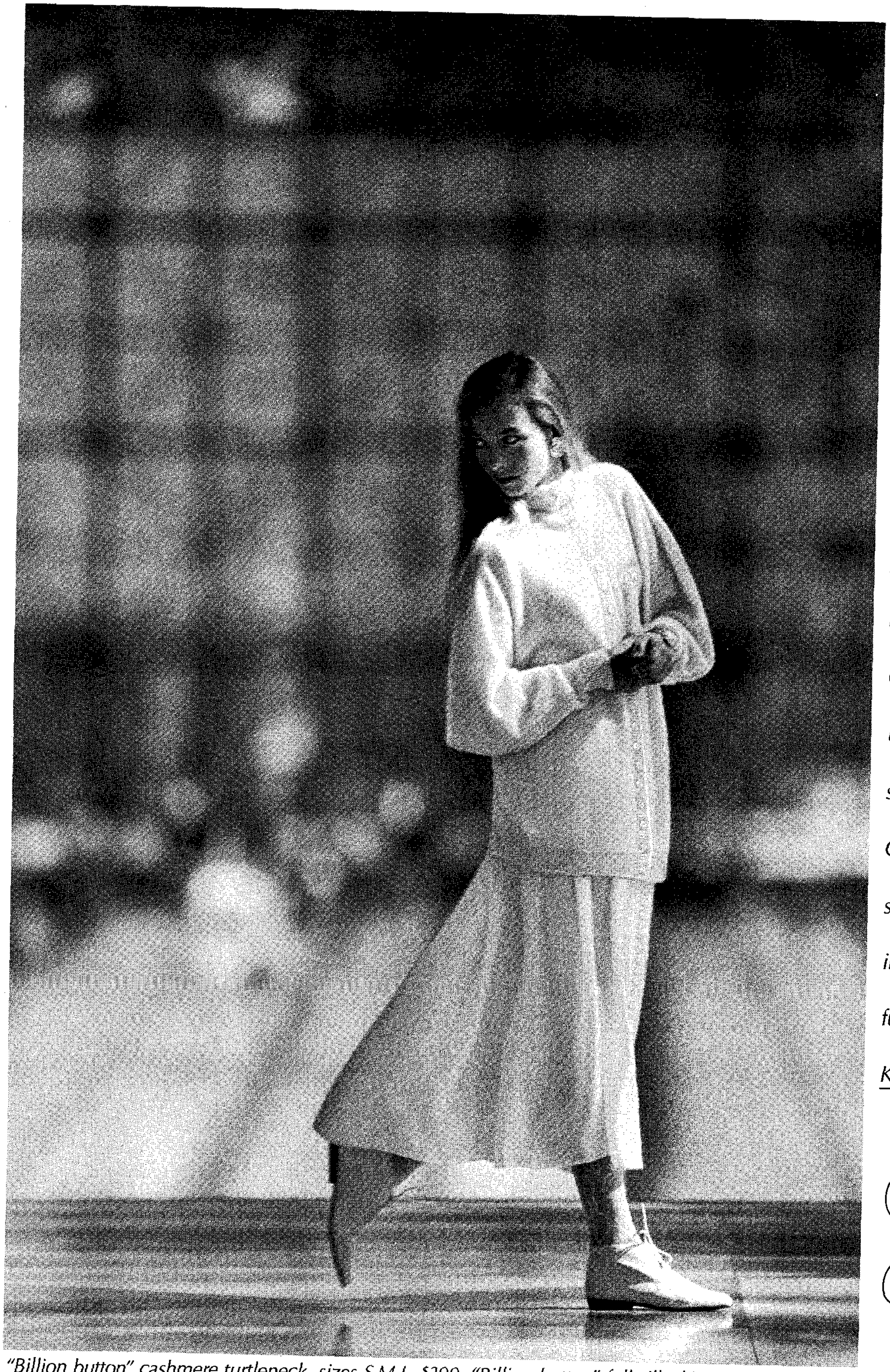

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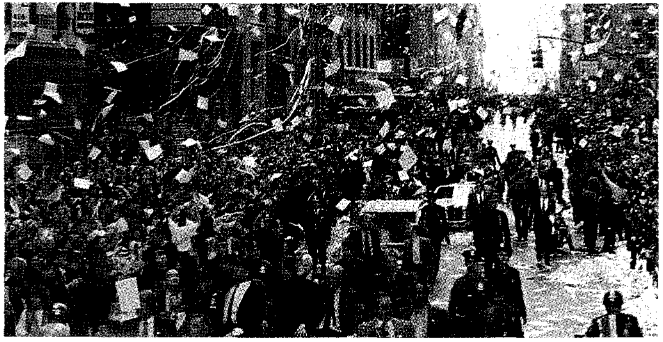
Saks Fifth Avenue

VOL. 19, NO. 44 NOVEMBER 10, 1986

CONTENTS

40 Oh, Happy Day

After seventeen years and seven games, the team from Queens is No. 1 once again. *New York* salutes the New York Mets.



42 East Side Story

BY MICHAEL STONE

Early in the morning on August 26, eighteen-year-old Jennifer Levin's body was found in Central Park; Robert Chambers, twenty, has been charged with killing her. Both Chambers and Levin inhabited a world in which murder seems unthinkable. But, as Michael Stone discovered in dozens of interviews, their lives were less charmed than they appeared: Both were part of a scene characterized by drugs, alcohol, and casual sex. Chambers especially was troubled, yet no one realized the extent of his problems: "We liked him here," says the headmaster of his last prep school, "and if you had met him, you would have liked him, too."

54 Back to School

BY MICHAEL RYAN

Robert Wagner Jr. was born to public life—his grandfather was a U.S. senator and his father was mayor—but he wasn't born to run. Since 1977, when he lost to Andy Stein in the Manhattan borough president race, Bobby Wagner has stuck to appointive positions. In July, in an ironic turn, he became School Board president (in 1983, he was ousted as schools chancellor). Wagner, who has already weathered the birth-control storm, has his work cut out: One third of public-school students drop out, and half the system's buildings suffer major defects.

62 Island Travel

BY JENNIFER CECIL AND LINDA WOLFE

It's time for stressed CEOs and well-heeled rock stars to start thinking about heading south for the winter. Even if you don't belong to such privileged ranks, you might consider one of these island getaways.

DEPARTMENTS

24
THE BOTTOM LINE
By Dan Dorfman

Takeover and restructuring talk is running wild. One pro gives his top retailing stock picks.

28
STAR TECH
By Phoebe Hoban

Television is starting to sound as good as it looks.

THE ARTS

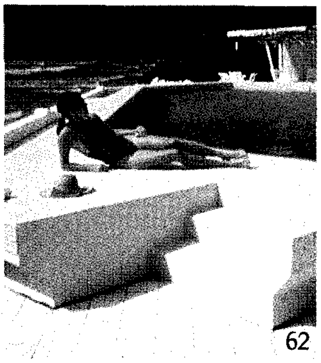
100
ART
By Kay Larson

Flash, trash, and the lust for cash characterize the artists at Sonnabend.

42

105
MUSIC
By Peter G. Davis

The New Grove Dictionary of American Music is packed with entertaining detail—comprehensive and never dull.


62

37

107
BOOKS
By Rhoda Koenig

An ex-employee performs a lengthy and loving autopsy on the *Herald Tribune.*

109
MOVIES
By David Denby

Robert De Niro and Jeremy Irons are a pair of intolerably high-minded priests in *The Mission.*

112
THEATER
By John Simon

Brecht and the Berliner Ensemble in Toronto were only mildly satisfying.

MISCELLANY

Letters 8
Intelligencer, *by Jeanie Kasindorf* 21
Fast Track 36
Mr. Peepers's Nights 37
Ruth Recommends, *by Ruth Gilbert* 39
Best Bets, *by Corky Pollan* 98
Sales & Bargains, *by Leonore Fleischer* 115
***Cue* Listings** 118
***New York* Competition,** *by Mary Ann Madden* 174
London *Times* Crossword 176
***Cue* Crossword,** *by Maura B. Jacobson* 176
Classified
  Real Estate 161
  Travel 162
  Holiday Entertaining 163
  Services and Sales 164
  Strictly Personals 170

Cover: Photograph by James Hamilton.

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——— R.F., London

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(The above are actual quotes from letters and comment cards. Names of the guests have been changed to protect their privacy.)

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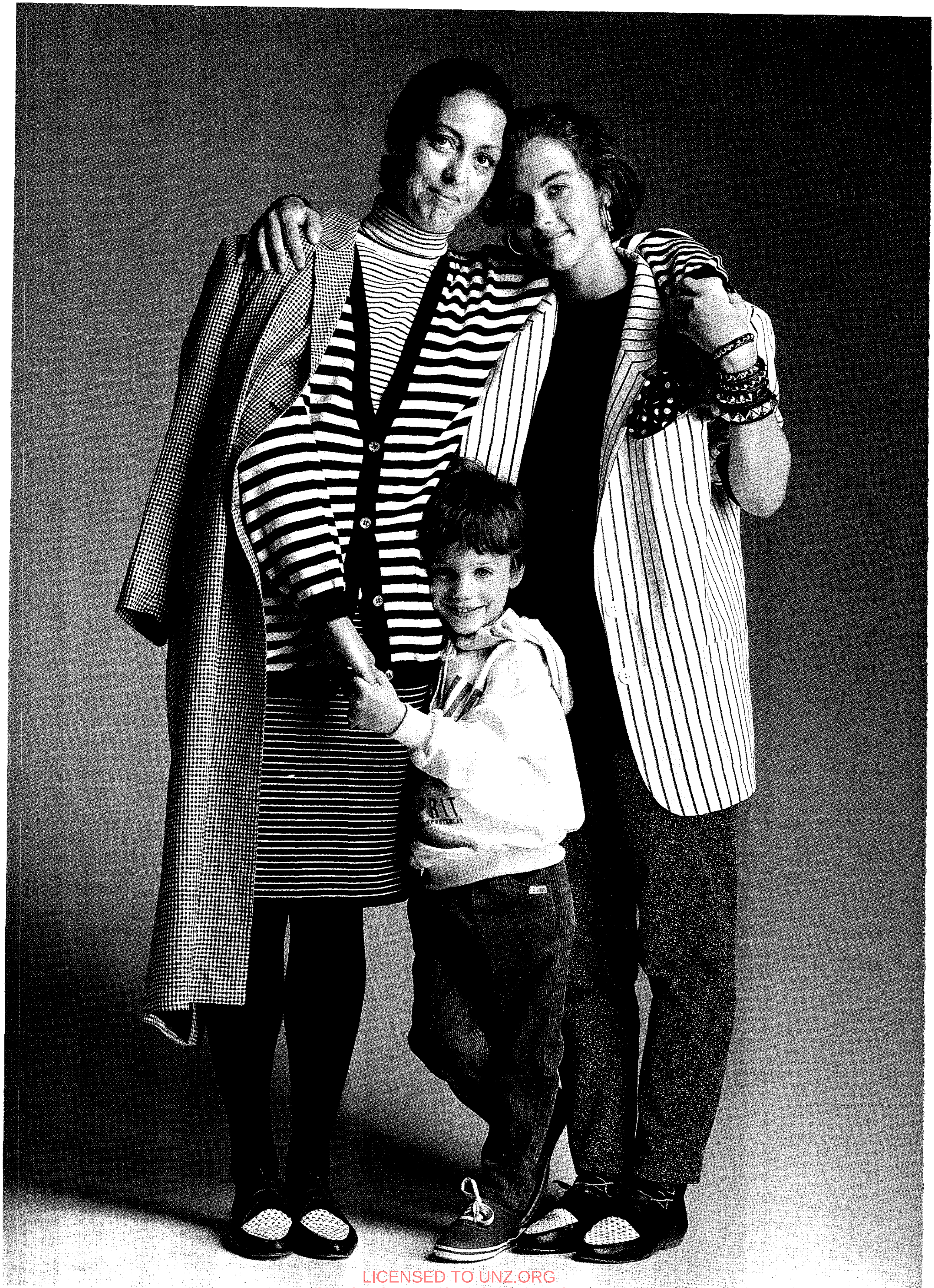
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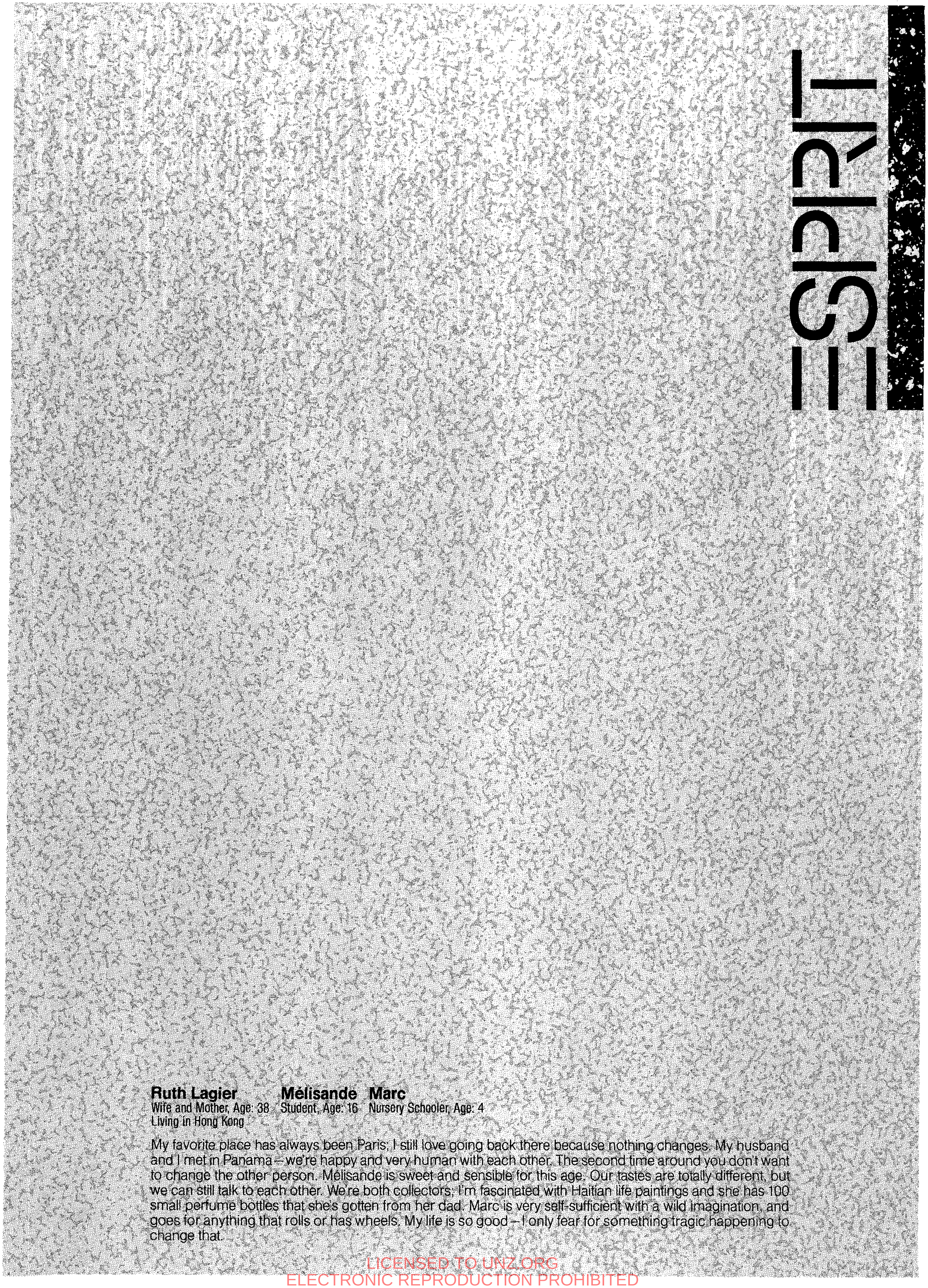

Ruth Lagier
Wife and Mother, Age: 38
Living in Hong Kong

Mélisande
Student, Age: 16

Marc
Nursery Schooler, Age: 4

My favorite place has always been Paris; I still love going back there because nothing changes. My husband and I met in Panama – we're happy and very human with each other. The second time around you don't want to change the other person. Mélisande is sweet and sensible for this age. Our tastes are totally different, but we can still talk to each other. We're both collectors; I'm fascinated with Haitian life paintings and she has 100 small perfume bottles that she's gotten from her dad. Marc is very self-sufficient with a wild imagination, and goes for anything that rolls or has wheels. My life is so good – I only fear for something tragic happening to change that.

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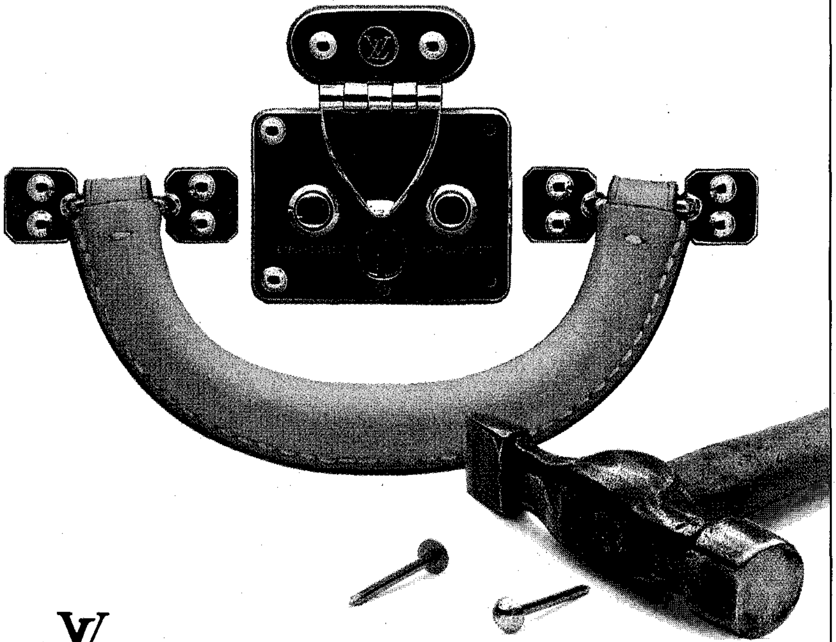

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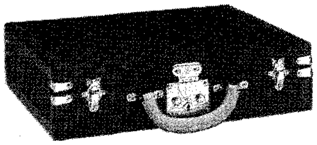

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LETTERS

The Parent Trap

DR. BEATRIZ RUBINSTEIN SHOULD STICK to medicine ["Making the Private-School Grade," October 20]. Parents serve their children best when they are mature and sensitive advocates who rise above the craziness that surrounds the ERBs. They should know that the purpose of giving a child a "rich, well-tended life from the day he (or she) is born" should not be to prep him for the ERBs, as Rubinstein suggests, but to nurture the growth of a human being who can conduct his life with strength and dignity. Rubinstein's suggestions trivialize the profundity of a parent's job and can only increase the anxiety of parents and children.

Peggy Marble
Director, Christ Church Day School
Manhattan

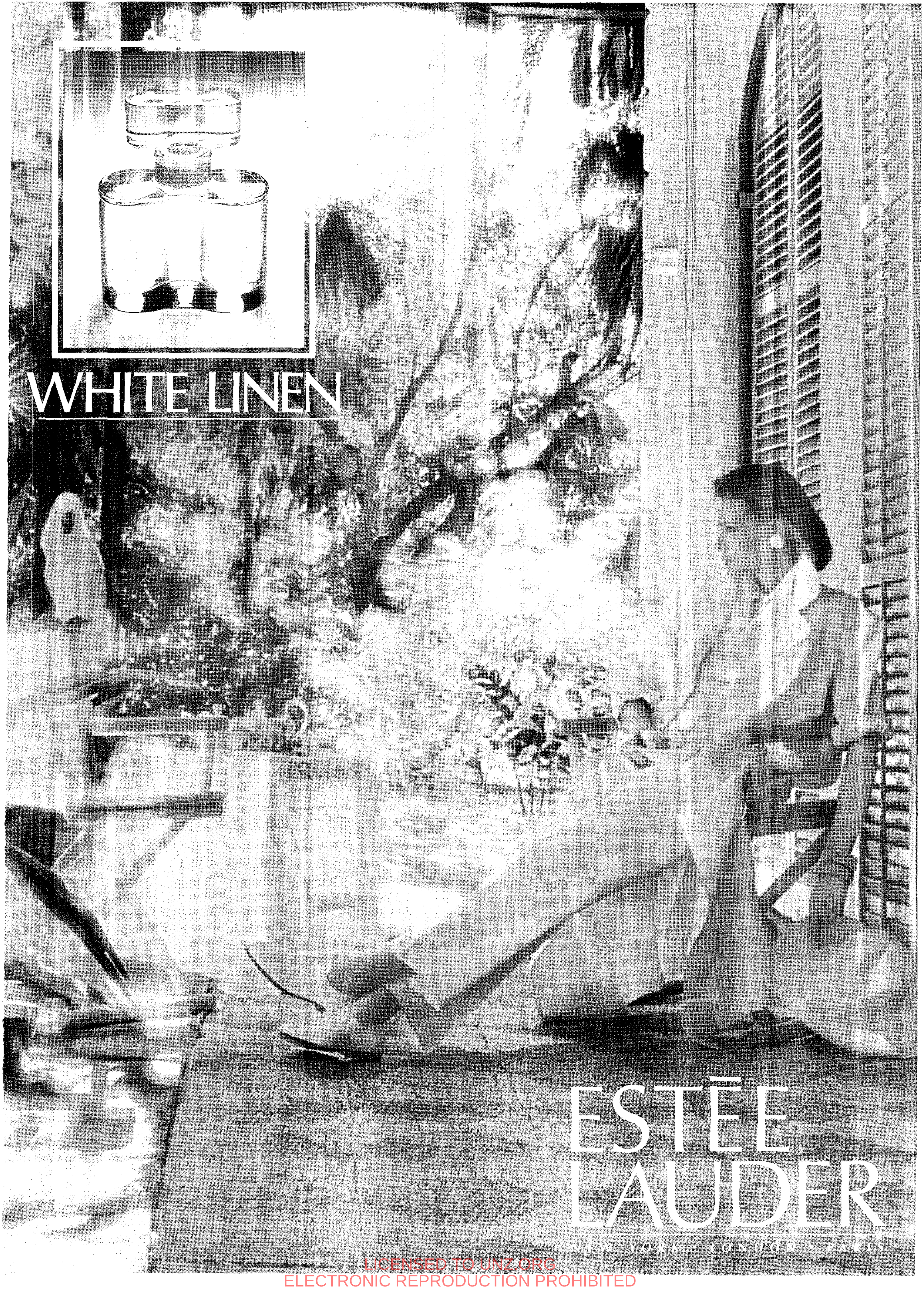
I HAVE HAD EXTENSIVE EXPERIENCE IN testing children, at Teachers College, in many independent private schools, and in my practice as a New York State–certified psychologist. The idea of tutoring young children and intensively preparing them to be tested is appalling. I believe in enriching the lives of all children, but there are many, more constructive ways to do this. If too much stress is placed on educational toys, it can cause more harm than good. If children are overly familiar with the tasks required on tests, they may be bored by the time they take them and become resistant and restless. This is a risk not worth taking.

The best way for parents to prepare a young child for testing is to say that he or she will be visiting a friend who likes to play school games. The more informal the introduction to the testing experience, the easier it is for the child to be comfortable, to respond spontaneously, and to put forth his or her best effort. Children do not need to be bribed to do their best and should not be pressured to do everything "right"; this can make a

Stores, Beware

A MAN CALLING HIMSELF JOHN Burke has been borrowing items from stores on the pretense that he is a stylist employed by *New York*. Burke does not work for this magazine; store owners and employees should refuse to provide him, or anyone lacking authorization from *New York*, with merchandise.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*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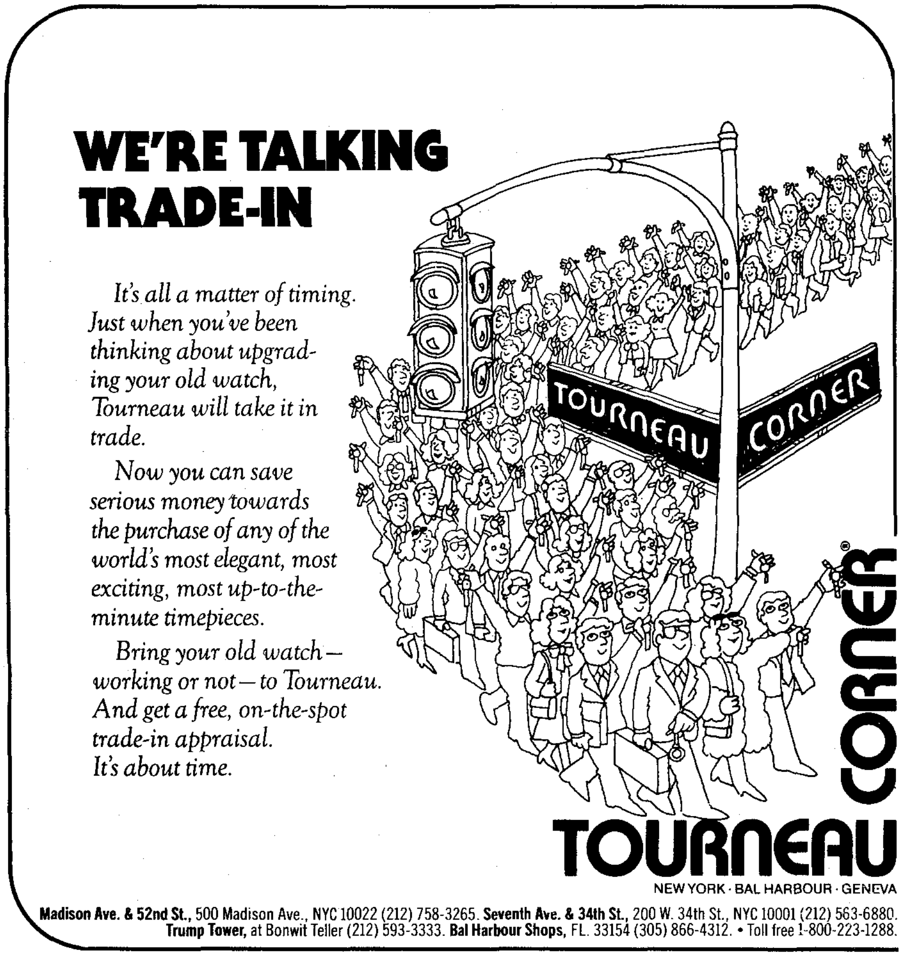

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child more apprehensive. If presented properly, testing can be a joyous and interesting experience for children.

Parents have many options regarding school placement, and a competent psychologist, after testing and observing a child, can make appropriate recommendations. Knowing a child's level of development and strengths and weaknesses is far more important than attempting to improve his or her rating artificially.

Rosalind F. Blum
Director, Psychological Testing Center
Manhattan

MANHATTAN PARENTS ARE NEUROTIC enough about the "right schools" for their four-year-olds without a primer to prepare for the ERBs. I have seen dozens of wonderful children of average intelligence being trained for advanced schools that are beyond their abilities. If "successful," these boys and girls will be put in pressure-cooker environments with children better prepared to handle a tough curriculum.

Parents who cram their children to pass a few tests will soon grow disenchanted with their lack of progress or be saddled with cramming them for the next twelve years.

Ira Krawitz
Manhattan

How to Help, Part 2

AS THE DIRECTOR OF VOLUNTEERS AT Covenant House / Under 21, I am inspired by and proud to work with the more than 250 volunteers who do good for needy kids ["How to Help," by Ava Plakins, October 13]. I invite anyone over 23 who is willing to commit four consecutive hours a week to helping homeless and runaway children to contact me at 613-0300, ext. 451.

Arlene Stepputat
Manhattan

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Lynn R. Green
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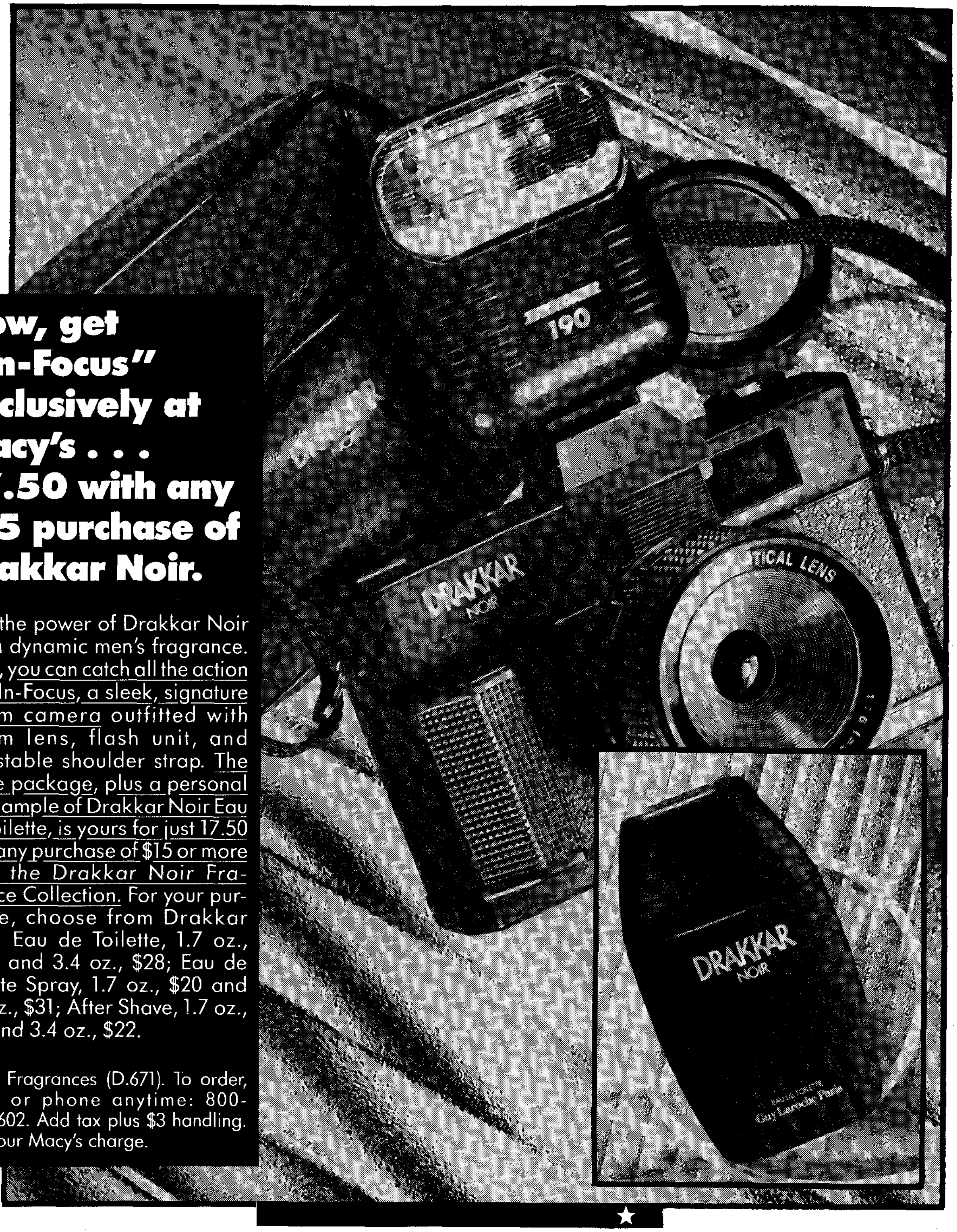

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Edward L. Gardner
Manhattan

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The Reverend Charles P. Pridemore
Manhattan

THE GLAUCOMA FOUNDATION IS A TAX-exempt organization that supports basic and clinical research into the causes and treatment of the disease. Although the prevalence of glaucoma in the population approaches that of hypertension or diabetes, this crippling disorder has received relatively little publicity, and a great deal of work lies ahead of us. Volunteer assistance is welcome; interested people should call 260-1000.

David Steinberger
Manhattan

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Harriet Kriegel
Director of Public Affairs and Development
Manhattan

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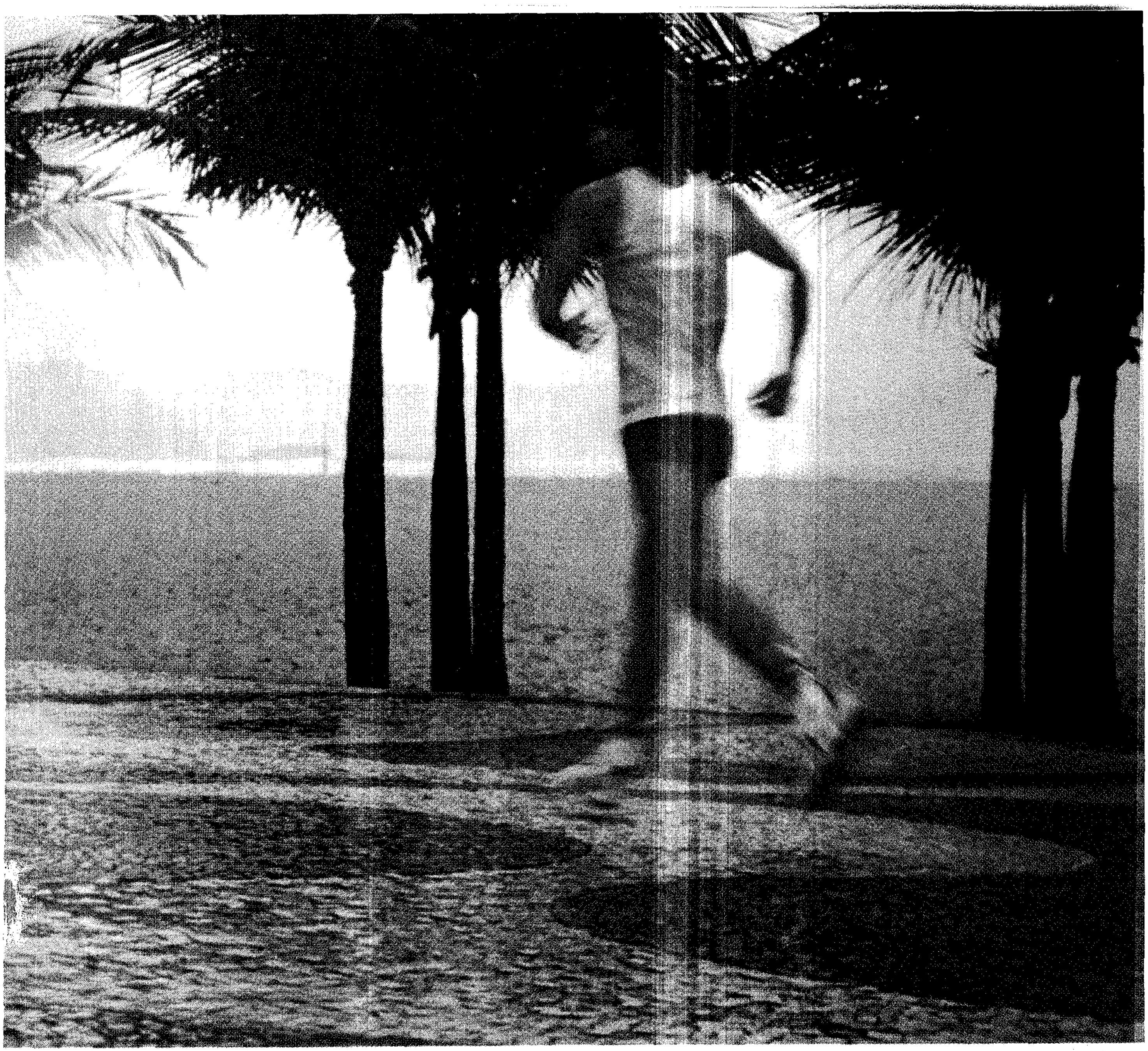

as intended to be.

begins sometime after nine. Nightclubs and cafes start filling up about midnight. The last sounds of music fade from the streets only as the sun rises over this magnificent city.

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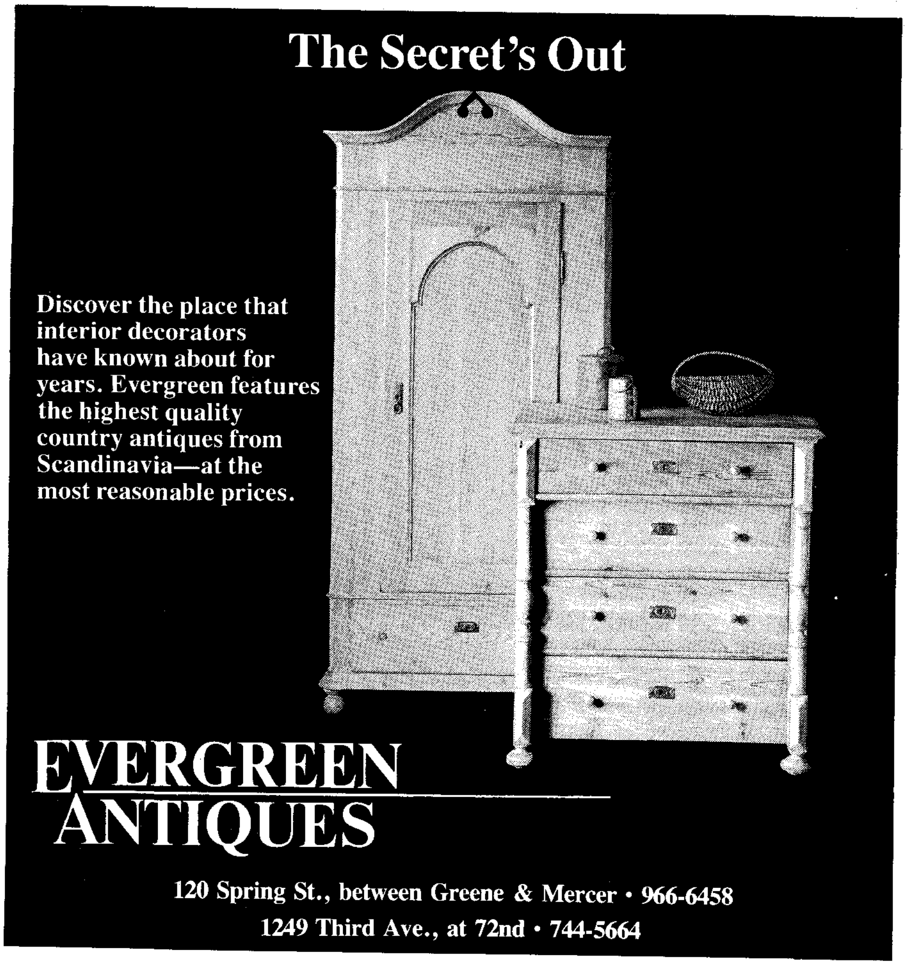
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providing this service for girls as well). The Big Brother or Big Sister provides an adult role model and often becomes a special friend. Those interested in volunteering should call 371-1000, ext. 2536 or 2538, or, in the Bronx, 733-2773.

Thomas F. Costello
President
Manhattan

FRIENDS OF ANIMALS PROVIDES A LOW-cost spaying and neutering program at 40 locations around the city. Our volunteers distribute certificates for the program, put up posters publicizing it, and help raise money to subsidize the operations. Those interested should call 247-8120.

Sally Leiner
Neptune, N.J.

VOLUNTEERS AT THE BOYS' CLUB WORK on such programs as Homework Help and Reading for Recreation, and help with athletics, music, art, counseling, and job searches. Interested people should call 677-4120.

Nancy Missett
President
The Women's Board of the Boys' Club
Manhattan

NYC COMPEER IS PART OF A NATIONAL organization that matches volunteers one-on-one with mentally ill people. We've had much success in restoring self-confidence and self-respect to these shunned individuals. Anyone interested in participating should call 718-998-5666.

Shirley Kaufman
Executive director
Brooklyn

NEW YORK STATE IS SPENDING MORE than $646 million to create more prison space, but very little to prevent the decline in rehabilitation programs. Citizens should concern themselves with this often neglected social problem before the decline becomes irreversible and high crime and recidivism rates become fixtures in our state.

The Wallkill Branch NAACP solicits citizen participation to help offenders become productive, law-abiding individuals after their release from prison. We welcome assistance, suggestions, and even criticism. Those interested in volunteering should write in care of Harmeen Rowe, the Wallkill Branch NAACP, Wallkill Correctional Facility, P.O. Box G, Wallkill, New York 12589. [Volunteers must be approved by the deputy superintendent of programs.]

Harmeen Rowe
Branch secretary
Wallkill, N.Y.

Editor's note: Additional opportunities for volunteers will be listed in the November 17 issue. ■

Where Does NEW YORK Go For The Holidays?

ELIZABETH HEYERT

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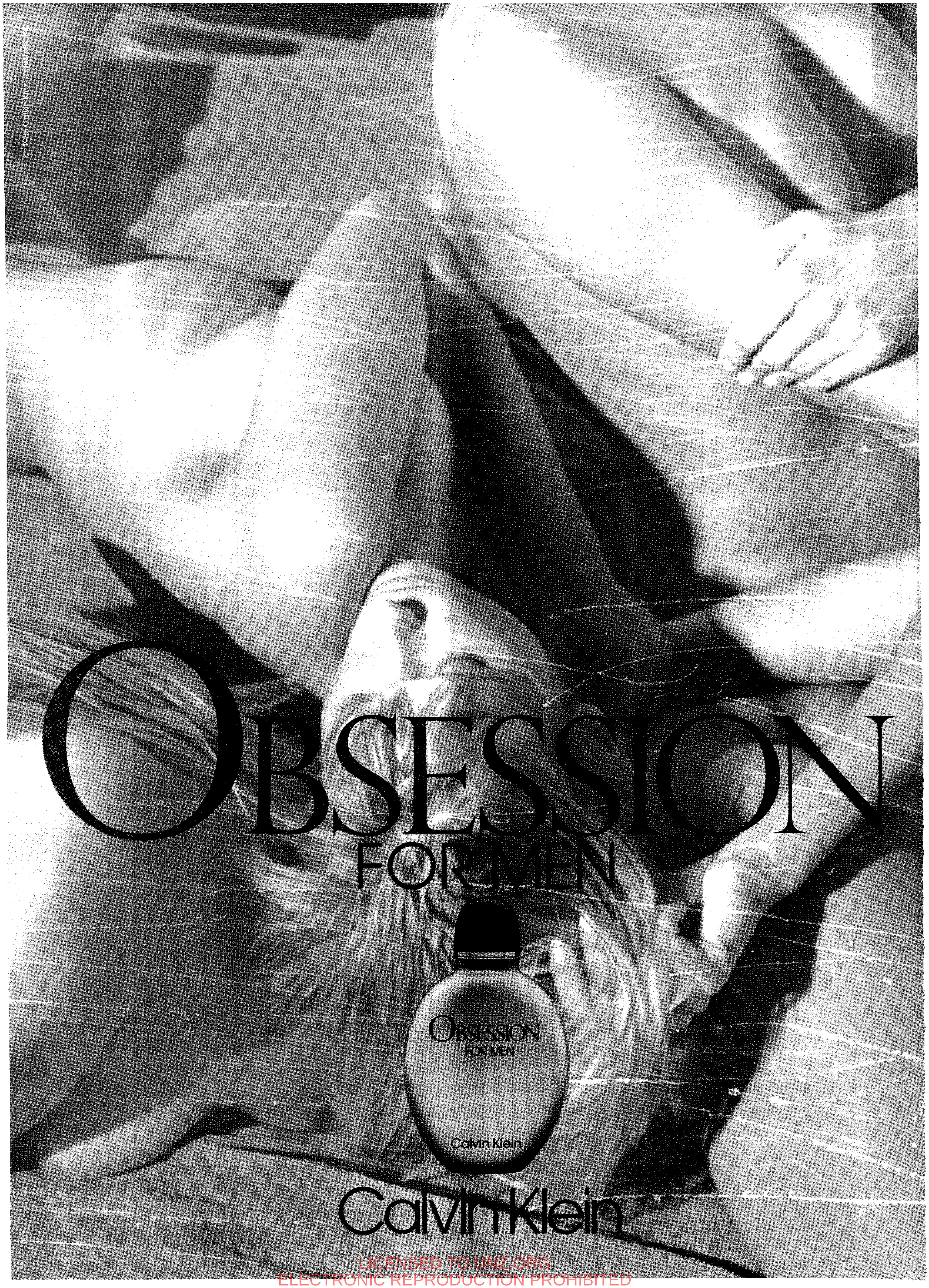
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Calvin Klein
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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

CUOMO RECRUITS...CLAUS CONFIDES...ABE ACTS?...SAUTER SIGNS UP...DAVIS DECLINES

CUOMO CAMPAIGN: HELP WANTED

The Cuomo campaign is busing 200 Albany Democrats to the city on Tuesday to help get out the vote—and political insiders say it's because the governor has not been able to attract enough volunteers in the five boroughs.

"The Cuomo people say they have only 100 labor volunteers in the city," one of those sources says. "And they can't find enough people to fill phone banks in Manhattan. Nobody wants to do anything because it's been such a lackluster campaign and they're so sure he's going to win. So the campaign has to muscle state workers who are political appointees, and don't fall under civil service, and make them come down here."

Cuomo campaign spokesman Gary Fryer says the Albany caravan will be composed of both public and private employees. "It's not because we can't find volunteers in the city," he says. "It's simply a case of organizing people to get out the vote in the area that is your strength. And obviously our strength is in the city."

ABE'S LAST 'EDITORS' NOTE'?

Word at the New York *Times* is that the "Editors' Note" apologizing for the "Column One" item about Mort Janklow may be among the last to appear in the paper. Staffers say they've heard that new executive editor Max Frankel will do away with the notes, which Abe Rosenthal introduced in 1983. All Frankel would say is "We'll do what we do when we do it."

The October 25 "Editors' Note" took "Column One" to task for implying that Janklow used his relationship with his client Harold Evans to influence the stories that Evans's wife, Tina Brown, assigns for *Vanity Fair*. *Times* staffers were quick to note that Janklow negotiated Rosenthal's deal with Times Books for the former executive editor's memoirs. Rosenthal did not return calls. Janklow says he never complained to Rosenthal about "Column One." Susan Heller Anderson, who wrote the offending item, and *Times* spokesman Leonard Harris wouldn't say who ordered the *mea culpa*.

—PEG TYRE

MORT JANKLOW

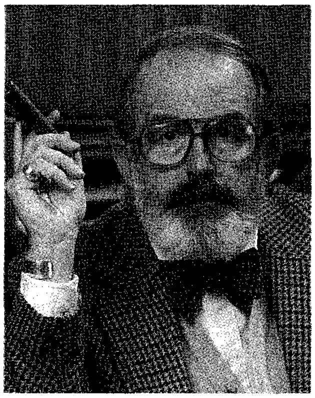
NOVEL IDEA FOR EX-CBS NEWS CHIEF

Van Gordon Sauter, who was ousted as president of CBS News only hours after Laurence Tisch took over as acting CEO, is preparing the outline for a novel about life at a large corporation.

Sauter has written two nonfiction books—an examination of the 1967 Detroit riots and the text for a photo book about the Mississippi River. He says his first novel "will be about life at a substantial corporation, but it won't really be about the news business."

Sauter, who is moving back to Los Angeles with his lawyer-wife, Kathleen Brown, the sister of former California governor Jerry Brown, has also signed on with a lecture agent. But he says he won't be talking about CBS. He plans to speak to business and college groups on such topics as how the media cover business and how to manage creative people.

Will he answer questions about the network if he's asked? "No," Sauter says. "I don't have anything to say publicly about CBS."

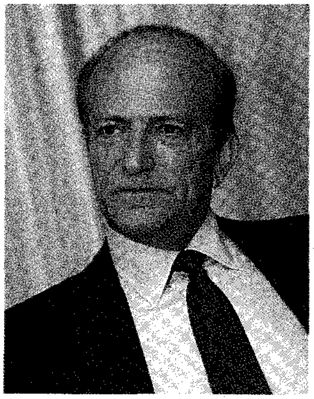


VAN GORDON SAUTER

CLAUS: MEMOIRS ARE MADE OF THIS

It seems that Claus von Bulow's companion, Andrea Reynolds, is not the only one in the household writing a memoir. Von Bulow testified last week that he began dictating his story about the Sunny von Bulow case in 1982, the year he was convicted of attempted murder. The conviction was overturned, and von Bulow is now giving a deposition in the civil suit filed by his stepchildren, Alexander von Auersperg and Ala Kneissl, accusing him of trying to kill their mother. A transcript of the testimony indicates that von Bulow turned over his manuscript to the stepchildren's lawyer, Michael Armstrong. But federal judge John Walker, who is presiding in the case, is keeping it sealed.

Von Bulow did not return calls for comment about the manuscript, but one close friend says, "I can tell you that he hopes one day to have the peace to finish it."



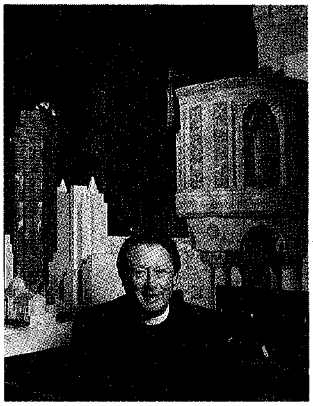
CLAUS VON BULOW

GORDON DAVIS: NO CITY PLANS

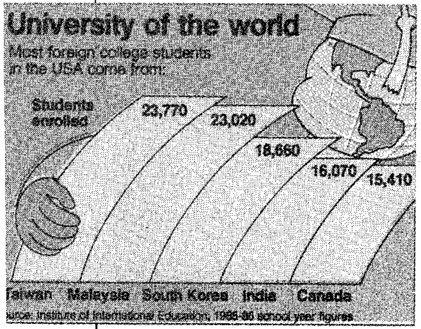
A City Hall source says that Mayor Koch asked former parks commissioner Gordon Davis to become chairman of the City Planning Commission when Herb Sturz leaves next month to join the New York *Times* editorial board. That source says Davis, who served on the Planning Commission for five years before becoming parks commissioner, turned the mayor down. Koch

Photographs: top, Theo Westenberger/Sygma; center, Donal Holway; bottom, Robert Maass/Photoreporters.

CBS ROBIN HOODS...GOD AND MAMMON...PUCK'S PLANS...*ESQUIRE* AGES...MIXED MEDIA



REV. TOM BOWERS



***USA TODAY* GRAPHICS**

The Outstanding New Restaurants of 1986
Esquire
Man At His Best
WHAT'S SO FUNNY ABOUT DAVID LETTERMAN?
An Inquiry into Stupid Pet Tricks and the Lost Art of Conversation by Tom Shales
Sigourney Weaver: Out of Sorts in Africa
Plus: Adam Smith on Investment Banking, New Fiction by William Kennedy
David Letterman, Talking Head

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and Davis refused to comment, but one Davis friend says, "The job just came at the wrong time. He left public service only three years ago to practice law at Lord Day & Lord. He's enjoying the private sector."

CBS BUDGETERS: THE EQUALIZERS

Those budget-cutters at Black Rock, the CBS corporate headquarters, are about to play Robin Hood. A source close to the executive task force assigned to find ways to trim the CBS budget says the group is talking about introducing a new policy that would distribute severance pay more equitably among high- and low-level employees.

CBS spokeswoman Anne Luzzatto says, "I'm not aware of any discussions relating to changes in company benefits." But that source says the task force is talking about limiting severance benefits for all employees to two weeks' pay for every year of employment. Under the current system, most employees receive only one week's pay for every year of employment, while top executives are entitled to "discretionary severance" on top of that.

"The change will be great for most of the troops around here," the insider says, "but the top men are going to go crazy."

BOWERS BATTLES LANDMARKS LAWS

The Reverend Tom Bowers is taking his landmarks fight nationwide. Bowers, who recently told his St. Bartholomew's parishioners that "God has called us to test this law . . . throughout the country," has organized a National Advisory Board "to do God's work in the City of New York and the Nation." Opponents of St. Bart's plan to build a tower over its community house say that the group's real purpose is to help congregations overturn landmarks laws.

The board is composed of thirteen Bowers supporters—including real-estate lawyer John Zuccotti—who have each contributed up to $10,000. A St. Bart's spokesman says the group will help "bring Christianity into our lives. The fact that this mission is denied by landmarks laws is part of that fight."

DESIGN DERBY FOR SPAGO SPINOFF

Wolfgang Puck is planning to open a new breakfast-and-lunch restaurant next door to Spago and has enlisted New York architect Richard Meier to conduct a competition to choose an architect for the building.

The idea for the competition came about when Puck asked Meier, who is spending a lot of time in Los Angeles designing the new J. Paul Getty art center, to draw up plans for the restaurant, which he's calling Trattoria Spago. Meier said he didn't have time, but volunteered to judge an architecture competition. Puck—who concedes that he may have a say in the final choice because "I'm spending the money"—hopes to hold the contest next spring and open his third restaurant in Southern California by the end of 1987.

MATURING *ESQUIRE* TO GET A FACE-LIFT

It looks as if the reign of the "sensitive man" is over at *Esquire*. Editor-in-chief Phillip Moffitt and editor Lee Eisenberg have decided to revamp the magazine's image to appeal to an "older, more sophisticated audience." As part of the overhaul, Eisenberg is working with *Esquire* design director Wendall Harrington, who once produced the magazine's promotional videos, to come up with a new look.

One *Esquire* writer says that the redesign, which is supposed to be introduced in April, is likely to mean "more pictures and fewer long stories." All Eisenberg would say about the makeover is "In the late seventies, when we acquired the magazine, men were dealing with issues of marriage and children. But the *Esquire* man is seven years older now. His concerns have matured. We need to track that evolution."

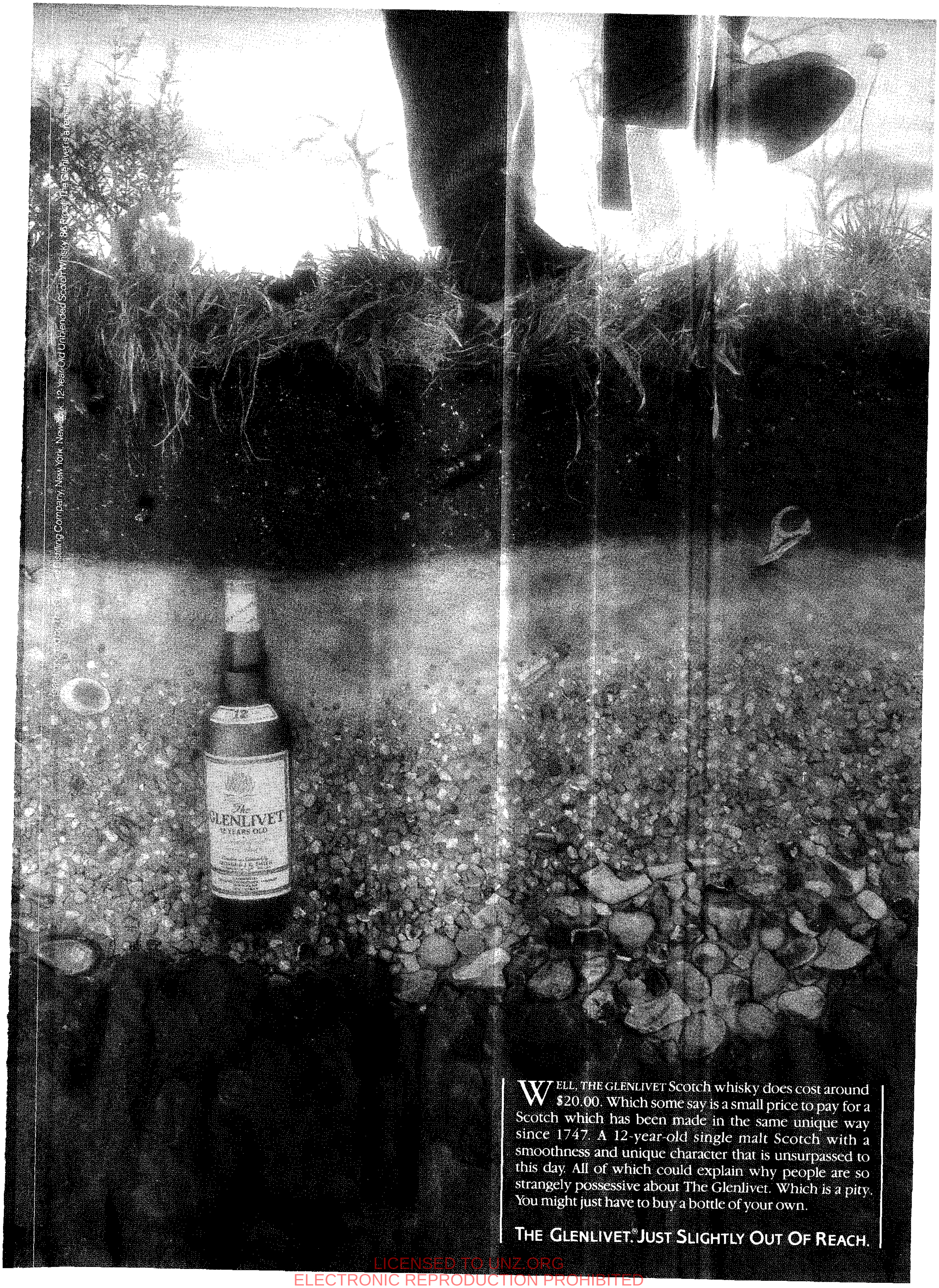
USA TODAY GOES TO THE VIDEOTAPE

USA Today's signature graphics—those colorful charts that have been so widely imitated by newspapers and magazines—may soon be flooding the airwaves. Gannett is testing a videotape feed of the paper's "USA Snapshot" charts to sell to its eight television stations. Gannett-watchers say the next step will be to offer the videos all over the country.

Gannett already sells "USA Today Broadcasts"—"a flash report of the talk of the country"—to over 100 radio stations. Last month, the company started offering another text feed, "USA Today TV Kickers"—"a flash report of what the talk of the country will be tomorrow"—to television stations.

Gannett's Nancy Woodhull would say only, "The videos are in a very infant stage. We're just seeing if it works at our own stations."

Photograph, top: Harry Benson.



[illegible] Distilling Company, New York, New York. 12-Year-Old Unblended Scotch Whisky. 86 Proof. The Glenlivet is a [illegible]

WELL, THE GLENLIVET Scotch whisky does cost around $20.00. Which some say is a small price to pay for a Scotch which has been made in the same unique way since 1747. A 12-year-old single malt Scotch with a smoothness and unique character that is unsurpassed to this day. All of which could explain why people are so strangely possessive about The Glenlivet. Which is a pity. You might just have to buy a bottle of your own.

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The Bottom Line/Dan Dorfman

GOBBLE, GOBBLE

The Restructuring Frenzy

THE NAMES POPPED UP LIKE CRAZY LAST week—Paine Webber, E. F. Hutton, American Brands, Merrill Lynch, Lockheed, Federated Department Stores, Burlington Northern, K mart, and dozens of others—all cited as candidates for a takeover or corporate restructuring. In fact, the takeover and restructuring talk was about the only action on Wall Street, and big bucks were chasing the rumors.

Meanwhile, the pros who play this game best were trying to reach Robert Raiff, and for good reason. Raiff, 30, is a whiz at picking companies, especially retailers, that later turn out to be the subjects of takeovers, corporate restructurings, or leveraged buy-outs. Just last July, for example, he told me that retailing giant Allied Stores was one of his top choices to join the deal parade. At the time, Allied's stock was about 48.

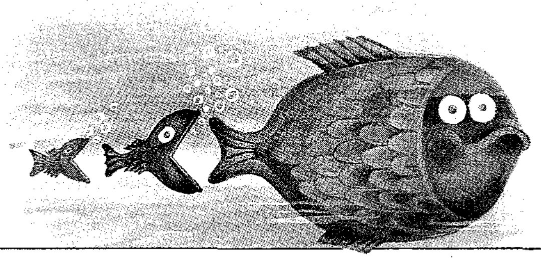
A lot of pros were skeptical. Allied had compiled a good record under its chief, Thomas Macioce, and its stock had responded positively, making shareholders happy. Macioce is said to have told insiders in no uncertain terms that nobody would ever take over his company.

He was wrong, and Raiff, a partner and special-situations analyst at the Big Board brokerage firm of Cyrus J. Lawrence, was right. Allied soon became the prize in a knock-down-drag-out fight between Campeau Corporation and shopping-center magnate Edward John DeBartolo. The battle is still going on, and the retailer's shares have shot up over 37 percent, to about 66.

Raiff's current view is that the race to restructure will accelerate—especially in retailing. That, in turn, will cause a number of already high-priced stocks to move up even higher.

The retailers that Raiff thinks are most likely to restructure are J. C. Penney, K mart, Hartmarx, Kroger, Stop & Shop, and Federated Department Stores (chart). Two of these have already embarked on some form of restructuring. Kroger, for example, is planning to divest itself of two drugstore chains and to close 100 unprofitable supermarkets. This has already led to a big gain in Kroger stock, but Raiff thinks the company will also repurchase a big chunk of its stock, pushing the price even higher. Federated, which is worried about a rumored hostile-takeover bid, recently announced its intention to repurchase up to 10 percent of its stock—an effort to scare off raiders by raising the price of the company. As a result, Federated's stock price has ballooned. But here again, Raiff thinks it will go higher, largely because of a hostile-takeover offer.

RETAILING CATCH OF THE DAY



BEST BETS	Recent price	Restructuring value
Federated Department Stores	95¼	140
Hartmarx	31¾	35–40
K mart	49⅞	66–76
Kroger	34	45–50
J. C. Penney	78⅜	125
Stop & Shop	49½	75–85
CONTENDERS		
Carson Pirie Scott	35⅜	40–45
Carter Hawley Hale	38⅜	45–50
Gordon Jewelry	18½	35
Kellwood	34¼	50
May Department Stores	34⅝	45–50
Melville Corporation	62⅝	78–80
F. W. Woolworth	43⅝	50–55
Zayre	25⅜	32

SOURCE: Robert Raiff of Cyrus J. Lawrence.

Other retailers Raiff rates as potential restructuring candidates are Carson Pirie Scott, Carter Hawley Hale, Gordon Jewelry, Melville Corporation, May Department Stores, F. W. Woolworth, and Zayre Corporation. Kellwood Company, which is not a retailer, but an apparel manufacturer that does 44 percent of its business with Sears, is also included in Raiff's list of potential restructuring targets.

Raiff thinks that some of these companies could actually go private—the ultimate restructuring—in the process producing gains from 30 to 100 percent over their current stock-market values.

Raiff has made numerous killings for clients over the past two years, through the recommendations of both retailing and non-retailing stocks. These include Beneficial Corporation, Kroger, Magic Chef, Safeway Stores, and Warnaco.

How does he do it? Largely through an intimate knowledge of retailing and a good grasp of value. Raiff focuses on companies with large cash flows, especially free cash flow (money not needed to finance current operations). He also seeks out stocks with low price-earnings multiples (generally under 10) that are typically selling at a 50 percent discount to their restructuring values.

He argues, for example, that the cheapest acquisitions that Penney and K mart could make are their own stocks. To begin with, he says each company's stock is selling at less than ten times his projected 1987 earnings. What's more, he says that Penney, which is selling at around $78 a share, would be worth about $125 a share if it were totally restructured. And he puts the value of K mart, which is selling at around $50 a share, at over $66 a share.

Raiff thinks the current quarter will produce $15 billion to $20 billion in takeover and restructuring deals. In the last six months, deals have approximated $35 billion.

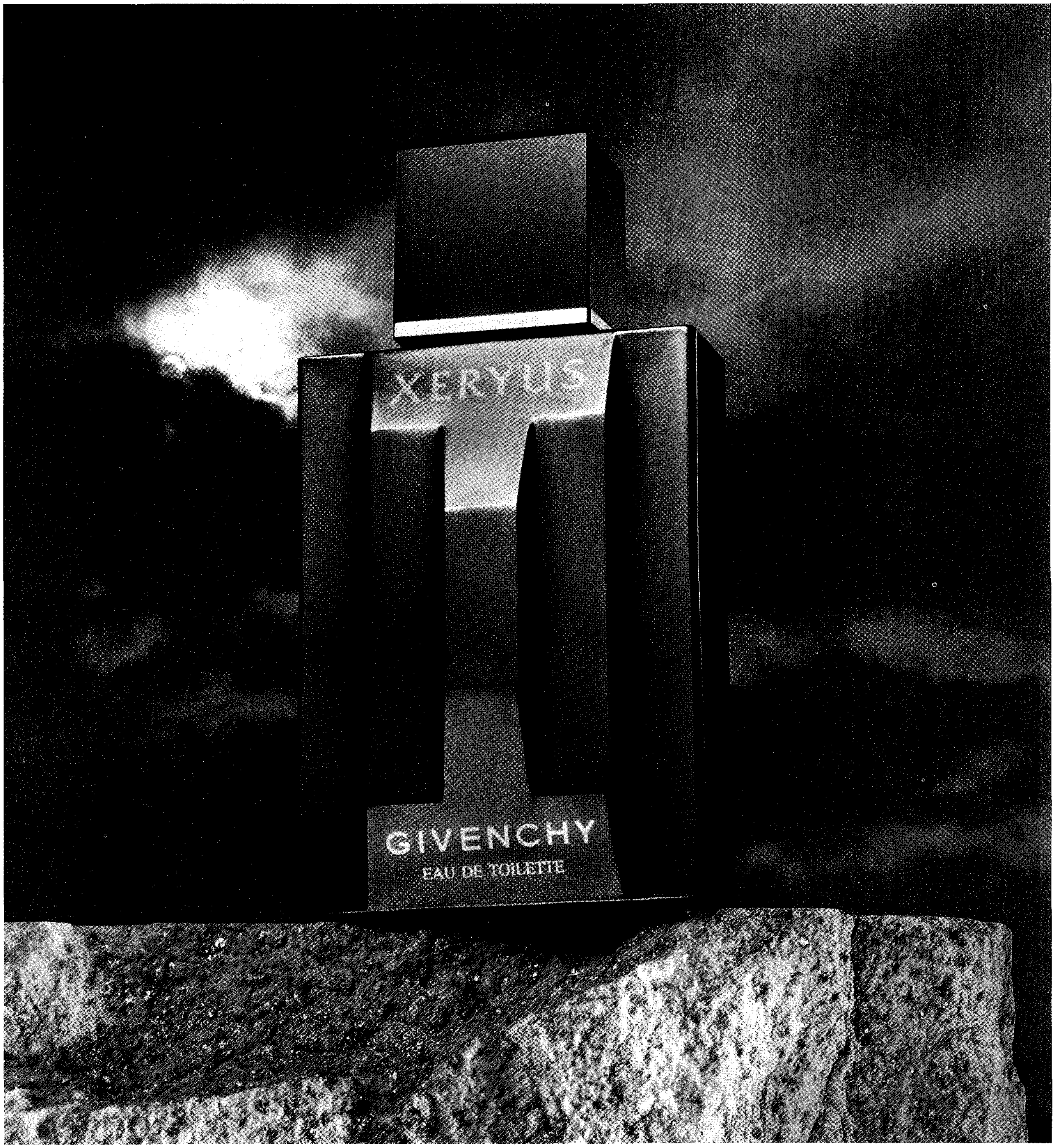
The boom is due in part to tax reform, which makes an acquisition cheaper this year than next. Beyond that, though, Raiff argues that many big retailers have a rapidly growing cash flow—net profits plus depreciation—and restructuring is the only logical way for them to use it. The major alternative, opening more stores, isn't nearly as attractive because saturation of shopping centers and higher construction costs for new units are cutting into profits.

Obviously, that growing cash flow is appealing to potential buyers, especially the corporate raiders. Also attractive are retailers' undervalued real-estate assets—either owned or leased.

Raiff doesn't think the big runup in retail stock prices over the last few years will deter a potential purchaser of a company. A major reason: Even the losers in buy-out contests usually wind up with

Illustration by Jo Teodorescu.

XERYUS FOR MEN



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big profits. He cites, for example, entrepreneur Asher Edelman's killing in his losing bid for Fruehauf Corporation (estimated at $39 million) and the Dart Group's estimated profit of over $100-million from its unsuccessful pursuit of Safeway Stores.

Raiff points out that Carl Icahn's $7.2-billion bid to acquire USX (formerly U.S. Steel) is clear evidence that size is no obstacle to a potential takeover effort if the target company's assets are deemed undervalued. In the cases of Penney and K mart, for example, he says the "extraordinary discounts" (in the stock market) from their intrinsic values make them appealing and vulnerable to outside forces. Their managements think that their huge size will be a defense, but Raiff thinks that attitude could leave them off guard.

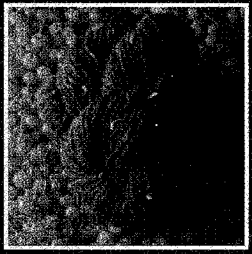
So given the rising cash flows and complacency, Raiff says, "there are more investment killings in this industry on the way." In the process, he figures, a lot of small guys will swallow a lot of big guys.

Summing up, Raiff says, "The restructuring and takeover rage could continue as the stock market's hot money-making play over the next five years, maybe a lot longer."

The Runoff

MESA PETROLEUM, HEADED BY WILY chairman T. Boone Pickens, is said to have acquired about 4.6 percent, or around 3.8 million shares, of Amerada Hess. However, Pickens may not make a run himself at Hess; he may sell his position to his old friends at Wagner & Brown, a closely held Midland, Texas, oil-and-gas partnership that's said to be interested in acquiring Hess (1985 sales: $7.6 billion). Wagner & Brown recently made a bid—which was rejected—to acquire Panhandle Eastern Corporation. . . . The Henley Group, a spinoff from Allied-Signal, is thought to be eyeing GTE (formerly General Telephone & Electronics). GTE has also been mentioned as a restructuring candidate. . . . Reports persist that some Texas interests have acquired just under 5 percent of Burlington Northern, Inc. (1985 sales: $8.6 billion), a giant holding company with railroad and energy interests. There's also talk that Farley Industries of Chicago, which took over Northwest Industries last year, may be eyeing Burlington. . . . The Belzbergs, the Canadian "greenmailers," are said to be quietly accumulating a stock position in Home Group, a spinoff of City Investing Company. . . . Some smart Wall Street money is betting that Delta Air Lines will either restructure or be the subject of a takeover. . . . Holiday Corporation (Holiday Inns) is said to be weighing a leveraged buy-out to escape a possible takeover bid by real-estate magnate Donald Trump. ■

Nora Scarlett ©The Gap 1986



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Video Goes Stereo

HEARING IS BELIEVING. LEAN BACK AND listen to the roar of wild Mets fans at Shea Stadium; the syncopated beat of the *Miami Vice* soundtrack; the sweet, cool notes of early Miles Davis snaking from speaker to speaker. Stereo sound may not be the eye-opener that color TV was, but with it, channel-hopping takes a major leap forward.

Ironically, however, some viewers who pay for the best in programming may be the last to enter the stereo age. That's because the FCC does not require cable companies to pass on stereo signals. Manhattan Cable Television's 200,000 subscribers have been waiting almost two years for the company to go stereo; last month they finally heard the difference.

Right now, MCTV provides stereo sound on HBO, Cinemax, MTV, VH-1, and WNBC. WNET will soon be added, and more channels are on the way. Group W subscribers (north of 86th Street on the East Side and 79th on the West Side) are not so lucky: They receive only WNBC and WNET in stereo, but not the pay channels. Viewers with stereo TV equipment can tune in to a range of programs, from *Miami Vice* to *Live From Lincoln Center*. They've already experienced the souped-up sound of the World Series and can look forward to the Super Bowl. Stereo ads are not far behind—NBC began accepting high-fidelity commercials in September.

Like television's late-night-talk-show epidemic, the first commercial stereo broadcast can be traced to *The Tonight Show With Johnny Carson*. NBC engineers had been playing with stereo recording since 1980, but the first on-air network trial of Multi-Channel Television Sound (MTS) occurred one summer night in 1984. The experiment succeeded: Carson's jokes could be heard on one channel of the audio track, Ed McMahon's faithful guffaws on the other. It was music to the electronics industry's ears.

Today, most high-end color TVs are either stereo-capable (with a jack for plugging in an MTS decoder) or stereo-ready (equipped with everything from built-in MTS circuits to stereo speakers). Of the 17.9 million sets sold this year, 16.8 percent were stereo-ready, and next year that number will jump to 30 percent. Half of all color sets sold are MTS-capable. And the cost of equipment is falling; stereo TVs priced at $865 two years ago are $450 today. Older sets can easily be salvaged with a variety of decoders, some available for as little as $120.

The technology may be here, but the programming still has a long way to go. Some 300 stations nationwide are equipped to broadcast in stereo. However, NBC remains the only network to make a significant prime-time commitment to stereo programming. This season, the network added seven new series to the twelve already broadcast in stereo, for a total of 24.5 hours of MTS television each week. Besides Carson, *Late Night With David Letterman, Saturday Night Live, Friday Night Videos, Miami Vice,* and *The Cosby Show,* the stereo lineup includes *Crime Story, L.A. Law,* and *ALF.* Even with a monaural set, you can tell when an NBC program is in stereo, thanks to a set of earphones that appears with the peacock logo.

NBC's enthusiasm is easy to understand: Both former parent RCA and current parent GE are major TV manufacturers. RCA no longer sells any top-of-the-line models without MTS capability. Besides, says NBC spokesman Dom Giofre, the network's programming—situation comedies, music videos, and talk shows with live bands—is a natural for stereo sound. In contrast, he points out, stereo would do little to enhance dialogue-intensive shows such as CBS's *60 Minutes* or ABC's *Nightline.* Says NBC president of operations and technical services Michael Sherlock, "Stereo is bound to ultimately take over, just as color TV did." (NBC led the pack then, too, with RCA producing the first commercial color sets.)

Another pioneer in the use of stereo, PBS, began broadcasting simulcasts of *Great Performances* in 1979, treating many viewers to their first taste of television that sounds as good as it looks. With simulcasts, the audio portion is broadcast on FM radio, so viewers simply lower the volume on their sets and turn up their radios. The network currently runs about 30 hours of MTS programming a month over 38 of its 314 stations. "Stereo has been the missing link since TV began," says WNET's Donald Sussman, director of video services. "Audio has always been a stepchild. Finally, it's starting to turn around." This season's offerings include *On Stage at Wolf Trap, Live From Lincoln Center,* and the *Newport Jazz Festival.*

Aside from a few sports and music specials, ABC and CBS have not entered the stereo age, and cutbacks at both networks are not accelerating the process. During prime time, only CBS's *Twilight Zone* and ABC's *Sledge Hammer!* are in stereo. And since the local affiliates, WCBS and WABC, are not yet equipped for MTS broadcasts, neither of these shows can be heard in stereo in the New York area.

"We're excited about the prospect of stereo TV," says CBS spokeswoman Pam Haslam. "It's definitely in the game plan, but it's unlikely that we'll convert much before 1988." The exact timing depends on three factors: the number of stations

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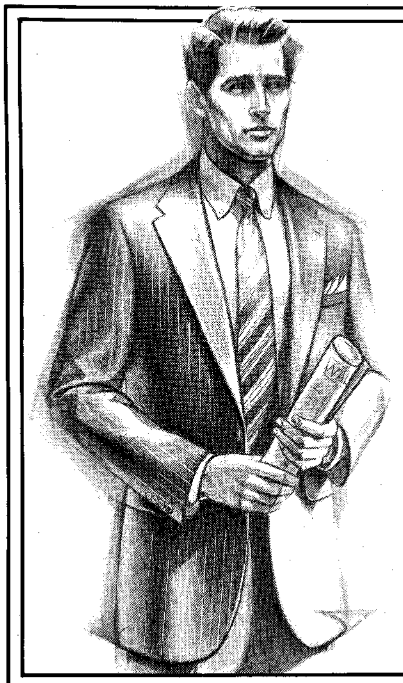

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equipped with stereo transmitters (so far, 35 of the network's 200 stations); the number of programs in stereo; and the rate of sales of stereo TV sets. CBS does have definite plans to broadcast at least one stereo program in the near future: January's *Super Bowl XXI.*

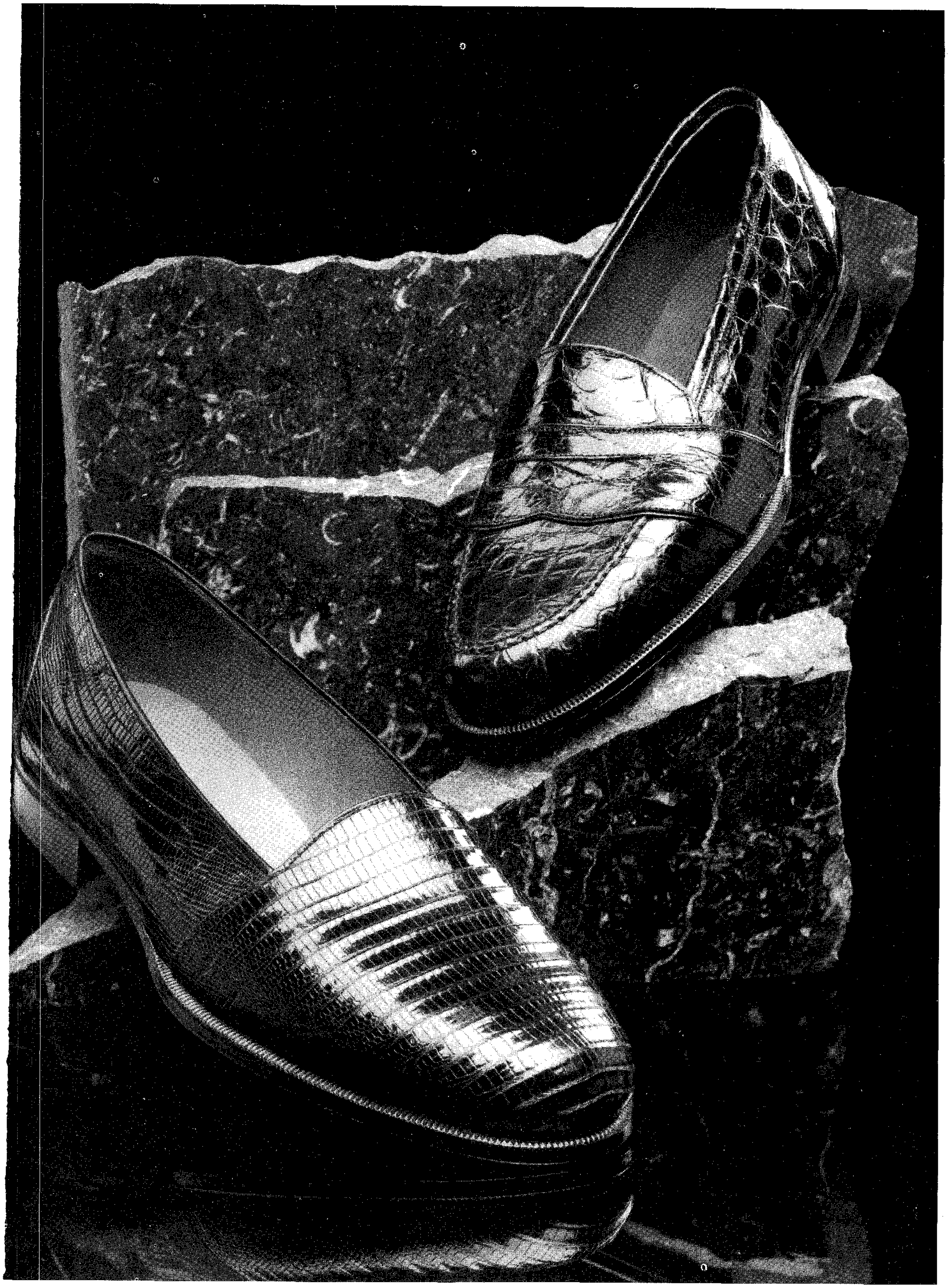
ABC is somewhat closer to going stereo. The network inaugurated MTS broadcasting two years ago with the opening ceremonies of the Los Angeles Summer Olympics and has spent millions on equipment. But ABC is not yet ready to make the final push to stereo broadcasting, and one executive engineer predicts it's at least two years away.

Network officials use chicken-and-egg logic: There are still not enough stereo sets out there to justify the expense of upgrading transmission equipment. "It's an evolution, not a revolution," says Julius Barnathan, president of broadcast operations and engineering at ABC. But at some stations, executives are already getting a loud, clear message from consumers. "We've gotten more calls about stereo in the last month than we've gotten all year," says Earl Arbuckle of WPIX, which plans to carry some stereo broadcasts this month.

Basically, there are three ways for the viewer to go stereo: plug an MTS decoder into a TV or VCR; buy a TV set with built-in MTS circuitry; or buy a stereo VCR with a built-in MTS tuner. (Standard stereo VCRs still require a decoder to record MTS signals off the air.) All the major consumer-electronics companies now offer stereo TVs at prices starting at less than $500 and ranging up to $3,500, depending on size and features. (Since playing stereo TV through an audio hi-fi system generally produces the best sound, built-in television speakers may not be necessary.)

Sony, Matsushita (parent company of Panasonic, Technics, and Quasar), JVC, Toshiba, Magnavox, and Zenith all make hi-fi stereo VCRs with built-in MTS circuitry, ranging in price from $600 to $1,200. The MTS-VCR route offers the most flexibility. It enables you to tune in to stereo television, record programs in stereo, and play taped television and rented movies in stereo.

But for consumers not planning to make a major purchase, by far the best bargain in stereo sound is one of the new breed of universal MTS decoders—little black boxes that can convert any old TV set. Recoton, in Long Island City, was first on the market. FRED (Friendly Recoton Entertainment Decoder) hooks up to your TV or VCR and plays the sound through your hi-fi system. Three models are available, the cheapest for $150. In addition to decoding the MTS signal, FRED features dbx noise reduction and a stereo synthesizer (to play monaural broadcasts through two speakers). FRED II ($170) was designed for easy hookup to



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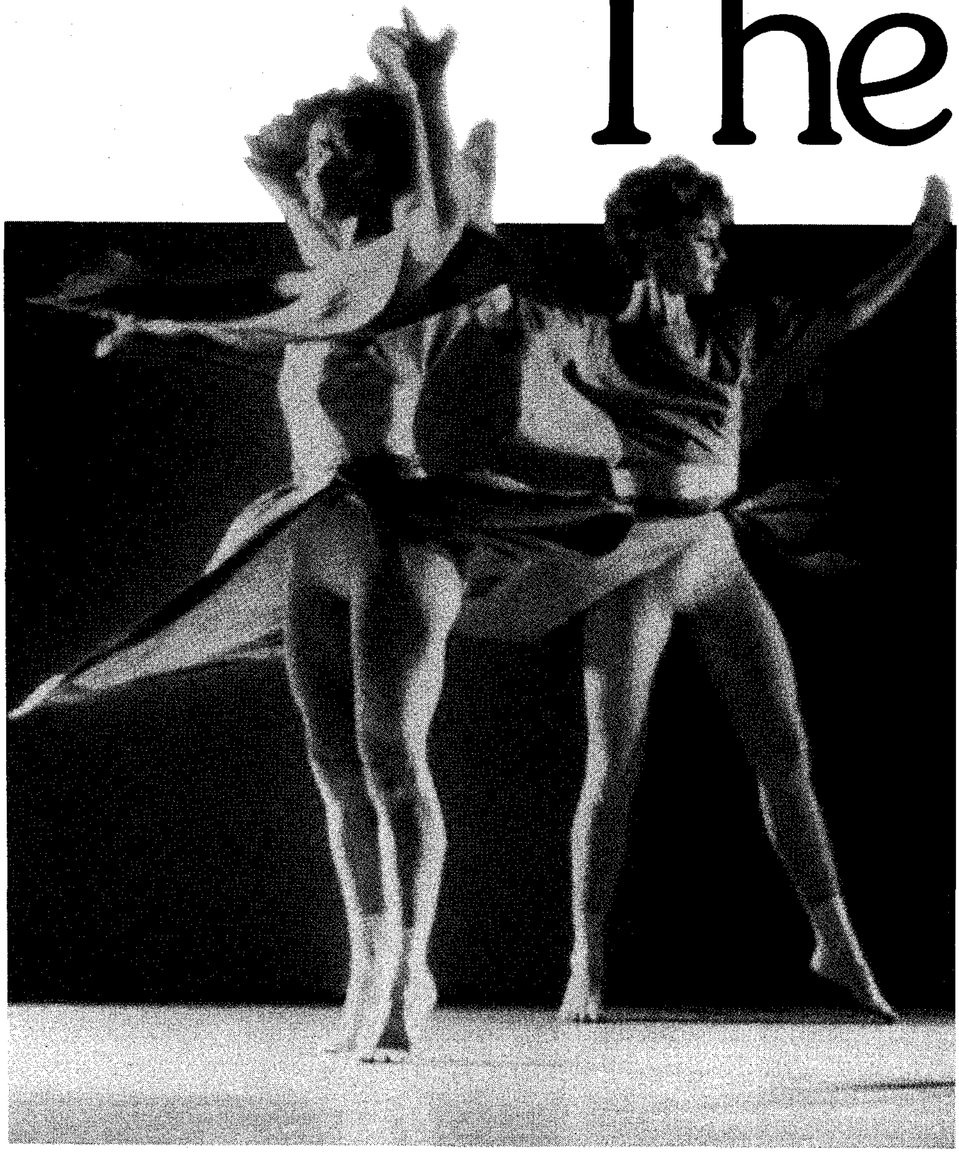

Wave begins at BAM!

Here they come, the exciting and surprising, the flamboyant and inspiring, new ideas in the performing arts. You'll find them all, from the delightfully daffy to the powerfully poetic, at the Fourth Annual Next Wave Festival at BAM, America's oldest (and newest) center for the performing arts, the Brooklyn Academy of Music. It runs from October 7 through December 30.

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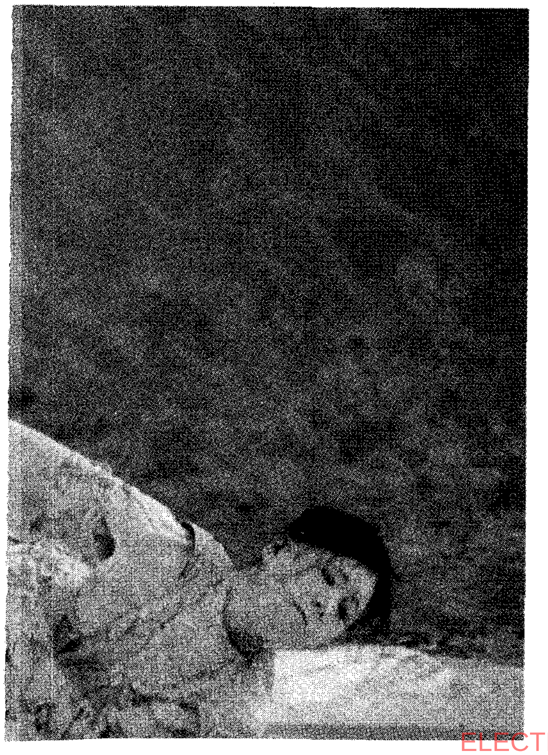

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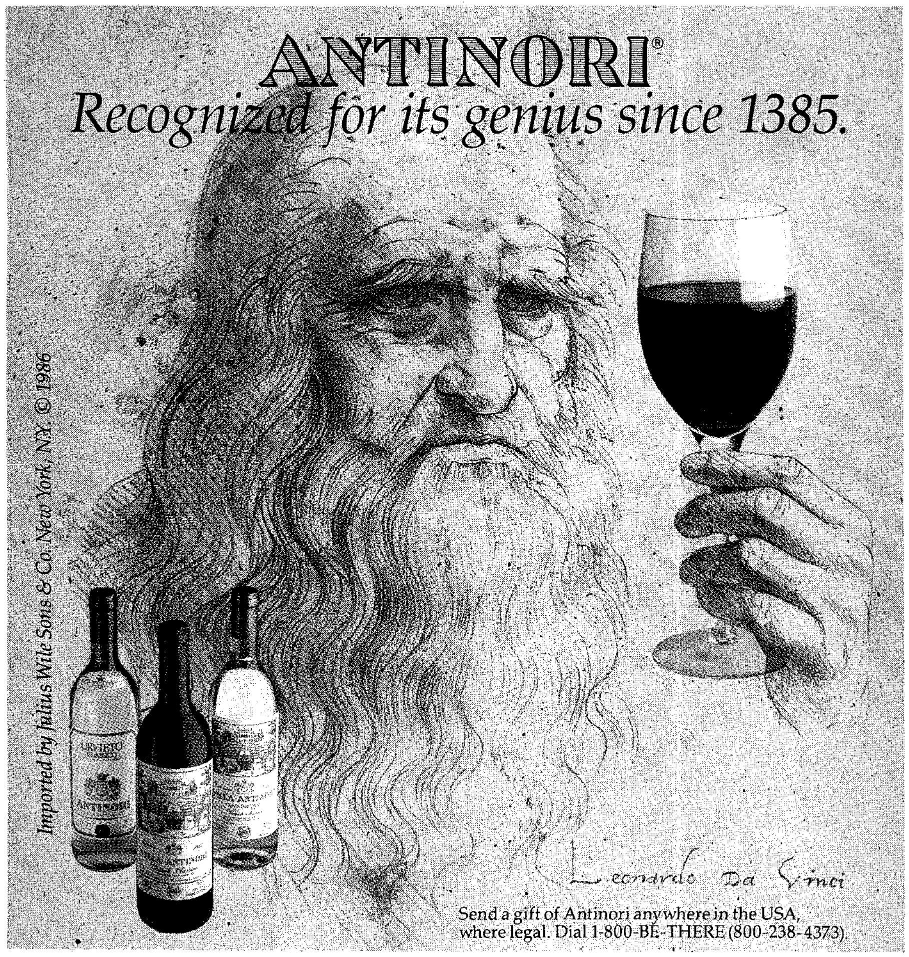
Some of the performers appearing in the 1986 Next Wave Festival; pictured clockwise, from upper left: Molissa Fenley and Dancers, photo by Chris Callis; The Flying Karamazov Brothers, photo by Paul Schraub; Eiko & Koma, photo by Philip Hipwell; Joy Ehrlich and Ardai Baharmast in The Impossible Theater, photo by Erik Kvalsvik.



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Robert Longo,
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CHRISTIE'S

cable boxes. It also decodes a portion of the MTS signal called SAP (Second Audio Program), for bilingual broadcasts. For $199, FRED III has a built-in amplifier.

Manhattan-based Vidtech makes the F.I.R.S.T. decoder, which receives 139 channels and has its own remote-control unit. But don't expect to switch remotely from one pay service to another without leaving your chair. The remote unit controls only the channel already set on the cable box, so if you want to switch from HBO to Cinemax, you must first change the setting. (There is one way around this problem: Many cable companies rent their own remote-control units.) Other F.I.R.S.T. features include dbx noise reduction, SAP decoding, a sleep timer, a quick-scanning mode, and a favorite-channel memory. The price tag: $230.

If you don't have a hi-fi system in the same room as your TV, Universal Security Instruments in Owings Mills, Maryland, makes the V-7640 decoder, with everything you need for stereo in one package—cable converter, tuner, built-in amplifier, and two speakers. It features remote control, 140 channels, and a favorite-channel memory function. The package sells for about $239.

Sony's universal MTS decoder, the ST-7TV system, handles 181 channels. Its optional RM-U880 Unicommander remote control works with any TV and most Sony hi-fi components. Cost: $300, or $350 with remote-control unit.

Radio Shack is in the market with the Realistic TV-100 stereo sound receiver, which does not automatically adjust itself as you change channels. The no-frills unit sells for $140, and for $10 more, Radio Shack includes two speakers.

At last, listening to TV can be as much fun as watching it. To borrow the words of David Letterman, this is TV "the way the good Lord meant it to be."

Best Bytes

Sight and Sound: ZENITH, THE COMPANY that invented MTS broadcast-transmission technology, has teamed up with Bose, well known for its audio equipment. The result: the Digital System 3, a new series of 27-inch color sets with built-in Bose speakers and three amplifiers that can double as a sound system for other stereo equipment—such as a compact-disc player. Four models are available, from $1,400 to $1,700.

Sitman: From Sony, yet another Walkman. Instead of those tiny little ear pads, the Boodo Khan player (named after a Tokyo concert hall) comes with a mammoth pair of cushioned earphones that enhance the bass and block out all external noise. Sony says the Boodo Khan player is for your living room—but the subway seems a more likely possibility. It sells for $220. ▬

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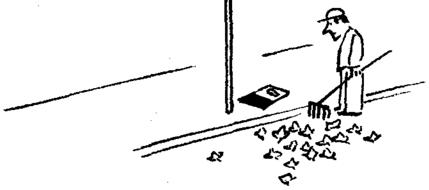


CHOW

Out at the Plate

AT SEVEN O'CLOCK THE other evening, Amsterdam's Bar and Rotisserie was filling up with a fashionable Upper West Side crowd. Fred Smith (not his real name), a successful corporate lawyer, was halfway through his arugula salad when a busboy grabbed the plate out from under his salad fork.

"I'm not done," said Smith, but his plate had already been removed to the kitchen, where it was quickly washed and sent out with arugula for someone else.

The New York Restaurant Plate Shortage has reached epidemic proportions. And it has touched all of us. Who, after all, has not had his dinner whisked away the moment he finishes the last bite, or even before?

Cynics have suggested that this has to do with restaurateurs' desire to turn over tables quickly, so as to maximize profits. But restaurant insiders know the real reason for those hovering, darting busboys: New York's acute, even tragic shortage of restaurant plates. And some sympathetic patrons are doing what they can to help.

Bonnie Jones, a public-relations executive, observed the shortage at Lox Around the Clock, a neon hangout in Chelsea. "It was a slow Sunday night," she says, "maybe five people in the whole place. I was having the bagel-and-lox platter. I had eaten about two bites when a busboy appeared to remove my plate. It was depressing—I suddenly realized that this poor restaurant must not have enough plates to go around! So I gobbled my food so they could get the plate faster."

The shortage has not yet reached such restaurants as Lutèce and Le Bernardin.

DAVID BLUM

BRIEF LIVES

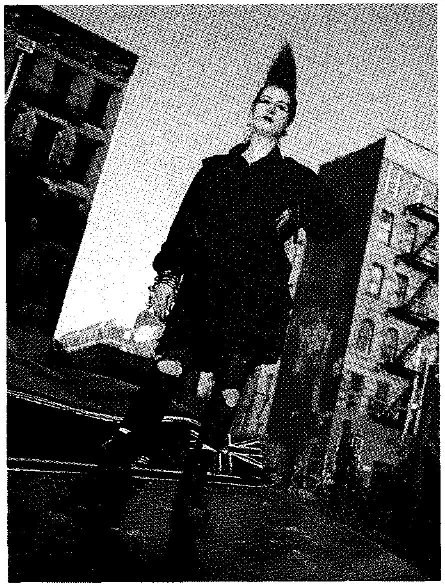
THE LADY IS A PUNK

MIRIAM BENDAHAN TAKES A WAKE-UP call at 1:15 in the afternoon. An hour later, the fashion designer is still sleepy—dressed in torn black tights and a ratty slip, greeting a guest in the dark, fragrant hallway of her East 6th Street building. Upstairs, in a tiny, cluttered apartment, she sits on a black leather banquette, pulls on a pair of combat boots, runs a hand over her peacock-blue-and-purple mohawk, and talks about the fabrics she chooses to work with.

"Silk charmeuse," she says. "Silk crêpe de Chine. Silk organza. Silk chiffon.

"I'm not selling my personal look," says Bendahan, 24, "and I don't wear my designs." The downtown couturiere is winning a wealthy uptown clientele with classic evening gowns cut close to the body and draped for long, flowing lines. They are sold through outlets not known for the punk sensibility—Henri Bendel, Linda Dresner, Terri Baird on Long Island—at prices from $600 to $1,900.

In the business just two years, Bendahan is a self-taught designer and an unlikely fashion star. Raised in Manhattan, she did not attend college, and "just started designing suede scarves. A store asked me to make dresses to go with them, and they sold." She designed for a few private clients, put together a collection, showed in last year's Fashion Aid benefit, and was nominated for a More Fashion Award, for new design talent. She got to the finals, was written up in *Details,* made page one of *Women's Wear Daily,* and attracted the attention of Linda Dresner and her boutique manager, Karen Daskas.



Bendahan: "I'm not selling my personal look."

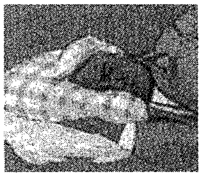
"At first, we were taken aback by her appearance," says Daskas. "Then we looked past it. Miriam is extremely professional. She follows through on orders, and her work is very fine. She is intelligent, polite, businesslike." Not bad for someone who rarely gets to bed before 6 A.M.

Awake now, Bendahan takes the subway to the garment district, purple hair peeking from beneath a black hat, safety pins piercing her black bondage shirt. Like many young designers, she buys fabric in small quantities—just enough for the samples she's preparing to show during Fashion Week (through November 7), when store buyers place spring orders. In a wholesale fabric outlet, a garmento sees her and starts to schmooze, unconcerned with differences in style. "How's my *darling?*" he says, then haggles over silk charmeuse, giving her a wink and a good price. "They always treat me right," says Bendahan. "Maybe they know I'll soon be buying a thousand yards instead of just seven."

ELISE MAIBERGER

Photograph by Patrick Harbron. Illustrations: top, Guy Billout; bottom, Al Gold.

MR. PEEPERS'S NIGHTS: Bloodlines



After a lifetime of inactivity, I have discovered my sport. It takes place outside in crisp, winy air. The only physical requirements are the ability to dunk a shrimp and hoist a beaker. Around me, trumpets announce the vast effort of others—the pounding of hooves, the flying pods of turf, the slim bodies standing on stirrups. There is beauty in the silks of the riders, the horses, and the grand old cars loaded with booze around which we stood for the 66th Annual Race Meeting in Far Hills.

My efficient new German car, "Young Adolf," of which I am truly ashamed, took me past the Lamington Presbyterian Church, the split rails holding fields full of horses and Canada geese as the signposts said REDFIELDS STABLES and FOX HOLLOW FARMS. We went through town and began to see the race crowd. Happily, they walked up the hills carrying wicker hampers. Steeplechasing is a white sport. It is, in fact, a blond sport.

The natives of Far Hills wear khaki year-round and call each other—young, old, male, female—"you guys." Tweed rubs against Shetland and corduroy, straight hair falls over turtleneck collars from which hang small old pearls. There is that unself-conscious ability to look right, even in, say, the lone denim jacket crammed with rhinestones.

"Is Chippy here today?"

"No, he's in Florida."

I covered my ward's ears.

Tables were set up, station-wagon tailgates let down to support hams, wheels of cheese, mounds of grapes, sausages sizzling in silver chafing dishes, and bottles with every color alcohol known to Christendom glinting in the strong Jersey sun. Mums, pumpkins, and assorted bits of fall spilled from the polished old cars. Cords, Jensens, five Rolls-Royces and Bentleys in a row, an MG-TD, a canary Auburn, a baby Austin, and woodies surrounded us, and this was at the bottom of the hill, among the mere members.

This event is stratified in a clean-cut American sort of way. No messing around. The Patrons on the top of the hill, the Members at the bottom, and a racecourse in between. Hurdles to climb and different-colored tickets hanging from jackets. It's a question of bloodlines.

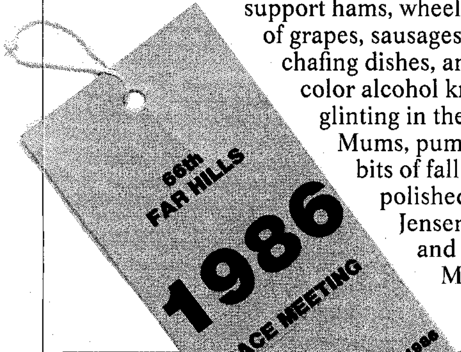
"The ones who have gone for years throw open the backs of their wagons and eat from there," a native said. "It's the newcomers with tables and candelabras and centerpieces."

It's a nice life up on the far, far hills. They sit on their shooting sticks and their tailgates and look briefly up at me with mistrust mixed with disregard. An inbred group. I tried to hear them speak, but there was only murmuring as the shoulders of tweed and tartan closed together and, at the sight of a camera, backs turned. They live here and they work in New York and there is money in both places.

There is the Somerset Hills Country Club ("the Golf Club") in the summer and the Essex Hunt Club in the fall and winter. As soon as one finishes, the other begins, without interruption. There are very old families like the Bradys and the Dillons and the Pynes. They are sporty. They are proud that the Essex Fox Hounds have a "live" hunt and not a "drag." They hunt, go to the club and play paddle tennis and ice-skate like mad. "I'm going to the rink" means ice hockey at the Hunt Club. And the children have names like Brooky and Haven and go to Far Hills Country Day and then away to school. There were a few of them around, busy planning their night at the Zulu Lounge.

I passed one little group of natives, a Bruce Weber paradise of men in ties and women who looked like they still wore slips—all murmuring politely, standing in good shoes. Their tanness and their caution rose above them and hung in the air. It was a calm and muted landscape as the wind whipped the blond-gone-to-gray hair.

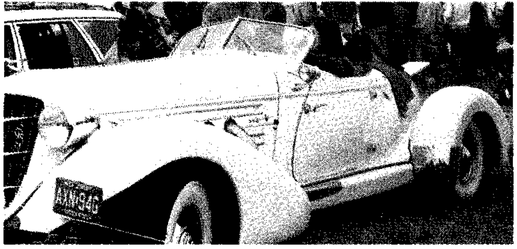
I hoisted my ward as the horses came crashing by. Too close I snatched her back from the fence. They were flying over the hurdles, over the timber, over the water. Wet flanks, hooves banging the ground. Knowing nothing about weights or breeding, I bet on Lanhydrock and Linberg because they were both ridden by Gregg Morris, and his slim light blondness seemed to match the day. I lost.



On a Rolls (and Bentley).

The right stuff.

Tailgate heaven.



Up the Auburn.

Photographs by Edward Kosner.

CAPITALISM

WOOL STREET MOGUL

Sweater man.

‘THE SWEATER PEOPLE ARE BACK” reads a sign tacked to a plywood table on the corner of 8th Street and University Place. Behind the table is Harvey Gold—head sweater person and a most unusual street peddler.

Every September for the past five years, Gold and his workers have brought out the goods. His “shop” has regular hours and gives refunds. He packs up in January, vacations until spring.

“Refunds are good business,” says Gold, 31. “Most of our customers are regulars. I have stands at Roosevelt Field and in SoHo, but this is my best. I’ve even opened a second one, across the street.”

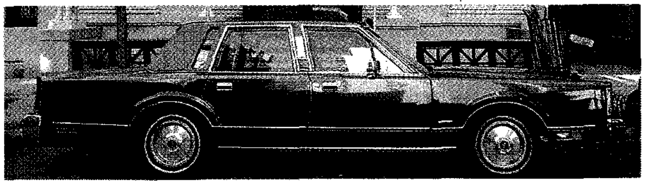
As people slip on woolens and check their reflections in the plate glass of Gristede’s, Gold talks about sweaters. “Many of my wools are from Peru. Often I buy yarn, pick the patterns, and have them made up. We carry cottons, blends, heavy wools, from $11.99 to about $30. No bargaining—my markup is too small. This is a pretty good business. The only problem is staying warm.” JOYCE KUH

TRANSPORT

The Pride Is Back

FOREIGN DIPLOMATS IN New York are here to further their countries’ interests, but few take the job on the road.

The Japanese consulate owns six American cars, from a Lincoln to a Chevy wagon. “American cars are big enough to carry many people, rather than smaller Japanese cars,” says a staffer. “American cars are cheaper than Japanese, except the Lincoln.” (The consulate does have one Honda.)



A Japanese Lincoln.

At the Italian consulate, no one will divulge the make of the consul general’s American car. “We don’t have any Italian cars, because it’s very hard to find a good mechanic,” says a source. “Fiats deteriorate in a few years. Bad investment.”

Though the British consul general rides in a Jaguar, six other consular cars are American. The Germans enjoy Mercedeses, but their “workhorse” is a Pontiac station wagon. The French, however, have traded in a Cadillac for a Peugeot. “It’s a tradition to have all French cars,” says an attaché. “Each country has its way of seeing things.” LUCY SCHULTE

DESIGN

HOUSING CRISIS

THE “40 UNDER 40” celebration of leading young architects, held last month at the new International Design Center in Long Island City, brings the architects a measure of celebrity. But two have taken on work for *real* celebrities and learned that when a hot designer talks about a star’s house, the star can get hot about it.

Robert A. M. Stern, among the “40 Under 40” from 1966 and the host of the 1986 affair, is designing an addition to the Hamptons home of Christie Brinkley and Billy Joel. Arquitectonica, a firm best known for a mirrored building with a cube cut-out in *Miami Vice*’s title sequence, is doing Don Johnson’s house on Star Island in Biscayne Bay.

Johnson’s place will be “a balancing act of different volumes,” says partner Laurinda Spear. “Miami has tour boats that go around the island. He wants people to say, ‘There’s *his* house.’ He wants something spectacular.”

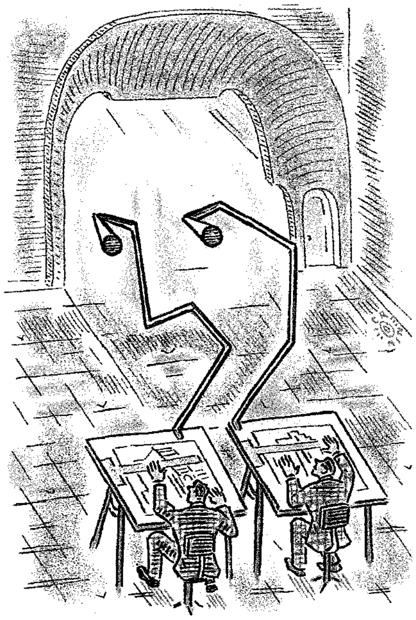
“The last time we said anything about it,” said another source, “he got very mad.” Indeed. The star’s press agent said he “is not using Architechnics, or whatever they’re called, at this time. No comment.”

“He’s put it all on hold,” said another Johnson rep.

“It is temporarily suspended,” said another.

“He’ll slap writs on us all!” said Arquitectonica’s frightened P.R. woman. “This is sensitive. It’s in our contract that we not talk.”

Perhaps because Stern is better known than Arquitectonica, when he talks about a famous client, he doesn’t retract later. “We are keeping the character of their house,” he said of the Joel-Brinkley project. “It’s French Norman, not characteristic of Long Island—or of my other work.” This should pose no problem, since he has already postmodernized Spanish and Cape Cod styles.



Brinkley’s P.R. woman confirmed that the couple “have bought a beautiful house in the Hamptons, which they are renovating.”

Then she called back. “There is no comment from this office,” she said, “except that Billy Joel and Christie Brinkley are not building a house. I’m beginning to resent your questioning.”

Ah, life at the top.

HUGH ALDERSEY-WILLIAMS

PRICES

HERE’S WHAT SOME THINGS cost these days:

☐ Oxford-cloth shirt, at Brooks Brothers, $36.

☐ Maine Hunting Shoes, at L. L. Bean, $99.

☐ Six duck coasters, at Abercrombie & Fitch (199 Water Street), $10.

☐ Saab 9000 Turbo, from Delta Leasing (Stamford, Connecticut), $555 a month.

Photographs: top, Donal Holway; bottom, Erica Lansner. Illustration by Brian Cronin.

RUTH RECOMMENDS

BY RUTH GILBERT

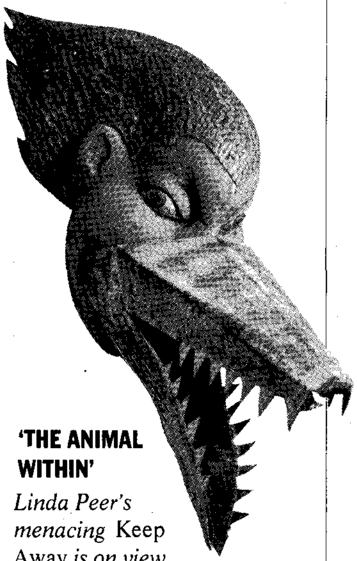
"Face to Face: A Photographic Portrait of the Peoples of the U.S.S.R. and U.S.A." is an important exhibit supported by the governments of both nations. It starts November 10 at the United Nations. Pax!

THE NATIONAL HORSE SHOW

The cream of the equestrian crop is at Madison Square Garden for six full days of competition (November 4 through 9), featuring top international riders. Above is a sample of last year's jumpers.

'MARLENE'

Above is a glamorous early photo of Marlene Dietrich. She's the subject of Maximilian Schell's magnificent film, an authentic portrait of a legend. It opens November 7 at Cinema 3.

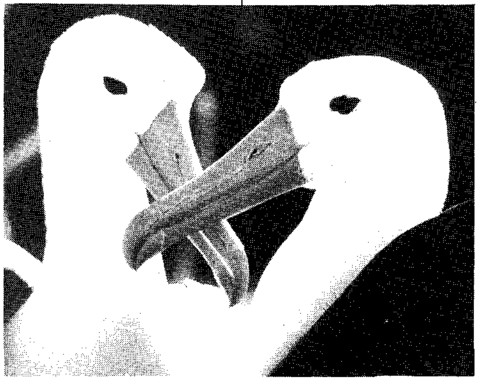


'THE ANIMAL WITHIN'

Linda Peer's menacing Keep Away *is on view November 12 through December 20 at the Brooklyn War Memorial's Rotunda Gallery, at Cadman Plaza.*

'HALF MOON STREET'

Sigourney Weaver, as an American doctor in London, and Michael Caine, as a high-ranking diplomat in love with her, star in a romance set against a background of international intrigue. The film opens November 7 at Loews New York Twin.



'THE GALAPAGOS: HOW THEY GOT THERE'

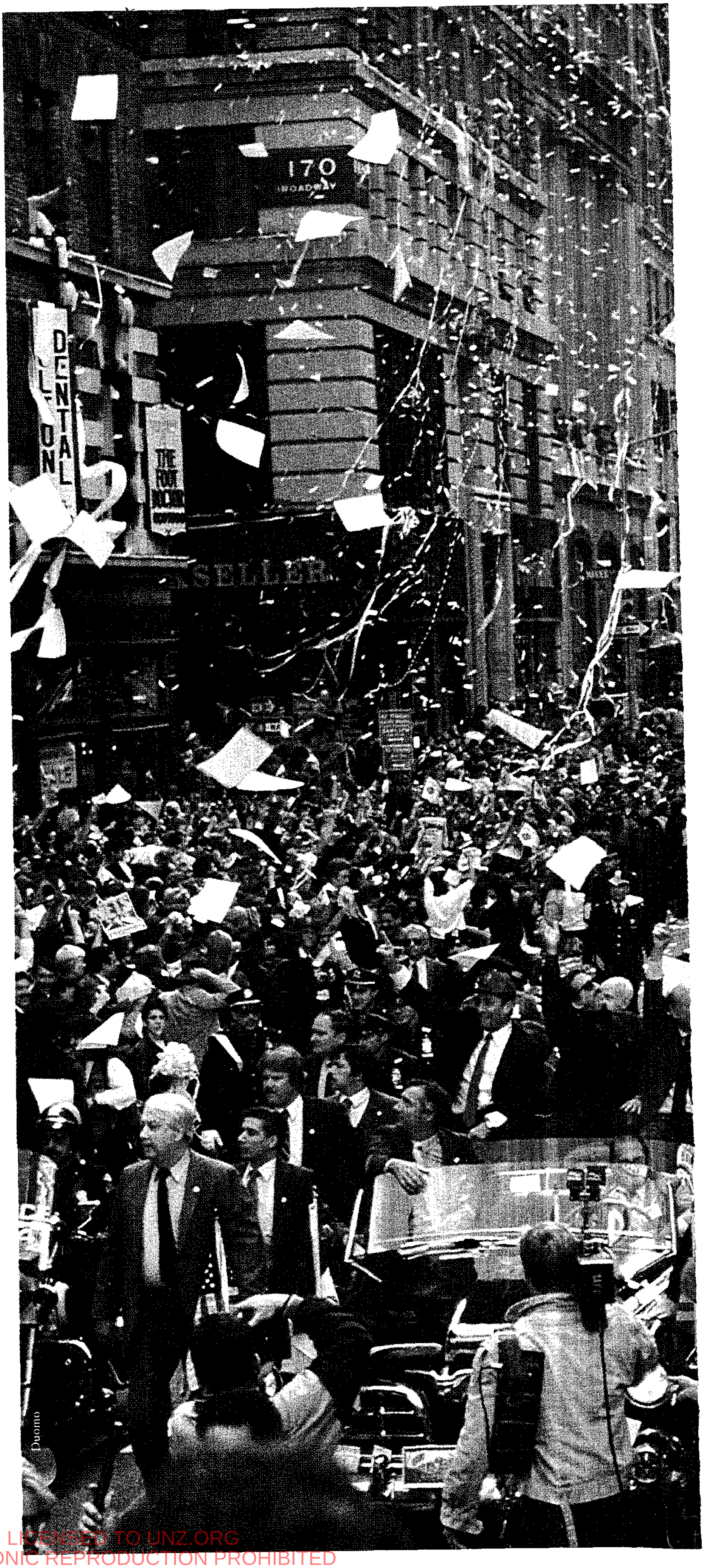
The first part of a series exploring these islands, a unique Pacific wildlife paradise, is on Channel 13 November 8 at 6 p.m. Above is a delectable pair of happy resident albatross.

NEW YORK

Oh, Happy Day

October 28, 1986. When bank tellers smiled. When people talked to each other on the subway. When even Yankee fans cheered. When the Mets were No. 1 and we all loved a parade.

PHOTOGRAPH BY ADAM STOLTMAN



Duomo

BUS LANE
BUSES
RIGHT TURNS
ONLY
POLICE
CASIO

EAST SIDE

BY MICHAEL STONE

STORY

ROBERT CHAMBERS, JENNIFER LEVIN, AND A DEATH THAT SHOCKED THE CITY

FOR THE YOUNG CROWD AT Dorrian's Red Hand, the early-morning scene on August 26 was like an unplanned reunion. Many of the regulars at the Upper East Side bar were just back from their holidays, and they table-hopped eagerly—drinking and laughing, embracing friends they hadn't seen over the summer. "We were all in there buzzing around," recalls one. "We all had fun that night."

At the edge of the gaiety, one Dorrian's regular, a tall, handsome nineteen-year-old named Robert Chambers, sat at the bar, drinking beer by himself. Chambers is a good drinker, his friends say, and he can be aloof. But that night, he seemed particularly moody, at times looking straight ahead and ignoring the festivities around him. At about 1 A.M., his girlfriend, a pretty sixteen-year-old junior from a top private school, came over. They'd had a date to meet earlier, but Chambers had shown up more than an hour late and hadn't spoken to her yet. Now she confronted him and, angered by his noncommittal reply, told him she didn't want to see him again. Chambers just laughed.

Another pretty student, eighteen-year-old Jennifer Levin, may have overheard the exchange. She was high-spirited and popular, and she'd been interested in Chambers for some time. They'd had a few flings, and she'd confided to friends how sexy she thought he was. Levin now told the other girl that she wanted her boyfriend, and over the course of the next three hours, friends saw Levin flirting and talking with Chambers at the bar. At around 4:30, they left together.

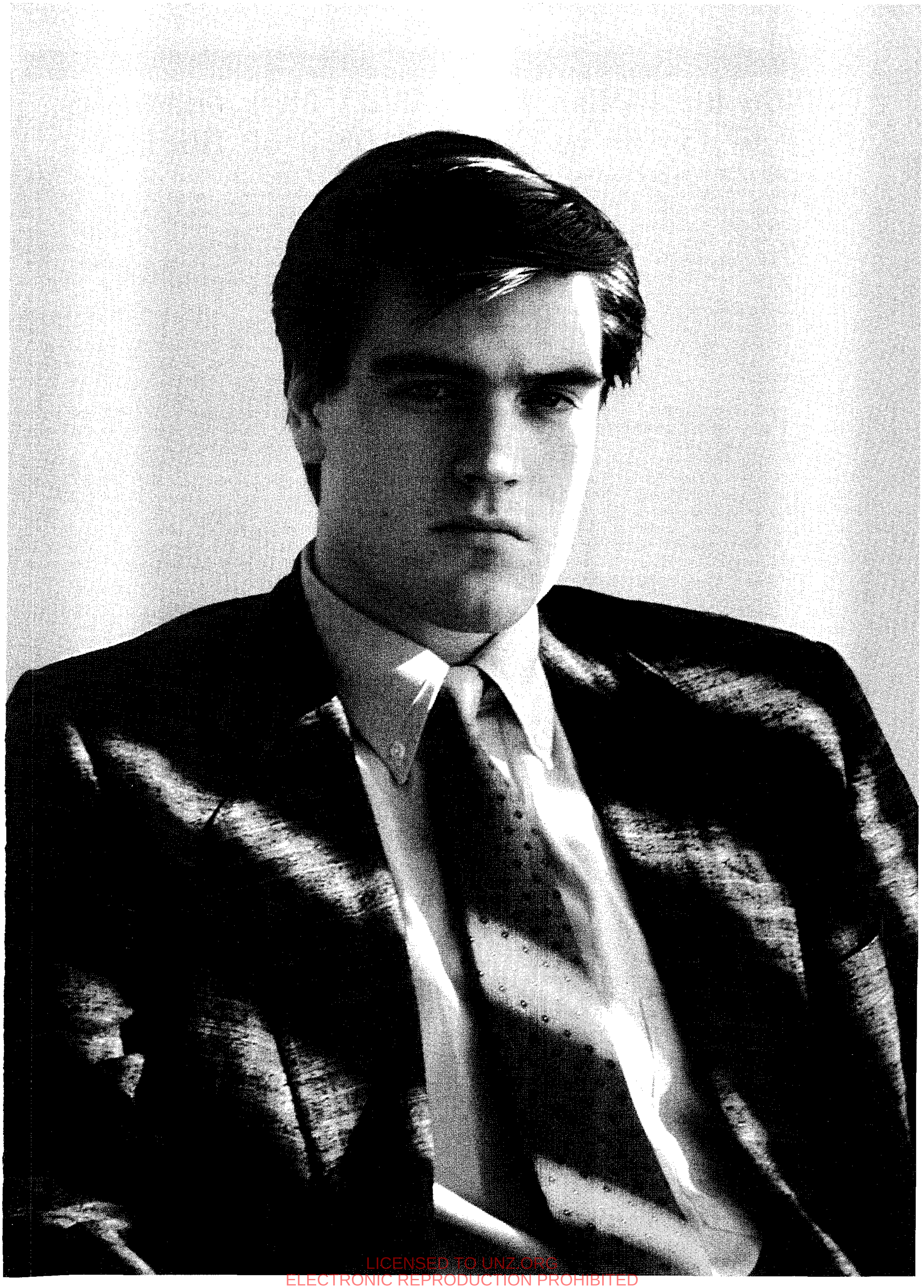
Less than two hours later, Jennifer Levin was found dead in Central Park. The police said that her clothes were disheveled and that she had been strangled. Later that day, they picked up Chambers, and after hours of questioning, he admitted causing Levin's death, but he denied intending to hurt her. What had happened, he said, was an accident—rough sex play that got out of control. About 24 hours later, he was arraigned on the charge of murder.

The death of Levin and the charge against Chambers stunned and baffled the city, and raised questions about the way children grow up in New York, about underage drinking in public bars and casual sex in Central Park. How, people asked, could an apparently innocent teenage tryst end in death?

Both Levin and Chambers lived in a world in which hardship seems remote, murder unthinkable. Only days away from her first term at a Boston junior college, Levin was a bright, gregarious girl who had been voted best-looking in her graduating class at the Baldwin School. Friends say she was full of life, the least likely victim.

Chambers also went to good schools. He was an altar boy at his parish church, a member of the Children of the American

PHOTOGRAPH BY JOHN VINK



THOUGH HIS FAMILY WAS HARDLY RICH, CHAMBERS GREW UP IN THE PRIVILEGED WORLD OF THE ELITE.

Revolution, and an officer in the Knickerbocker Greys, a uniformed drill troop whose members include the sons—and now daughters—of many prominent New York families. His mother, who was president of the board of that organization, said five years ago, "It's a very tough world out there. A boy who receives this training is less likely to fall by the wayside later on. The Greys teaches what society should be about, the niceties of life."

But the world of Levin and Chambers had its shadows. Both came from broken homes, and both had embraced a troubling scene—a particular community of private-school students in which drug use, alcohol, casual sex, and chronic underachievement sometimes start when the students are as young as thirteen.

Of course, not all young people are part of the scene, and not all want to be. But it draws from the city's best-known private schools, luring students with its aura of glitter and elitism. Both Levin and Chambers probably understood the shortcomings of their young social world—Chambers, in fact, had told friends he hated its superficiality. Other students no doubt feel the same way. But they also say the scene provides them with a sense of belonging that they don't get elsewhere.

Levin was about to escape from that world, but Chambers was apparently trapped in it. He had failed at several schools, he'd had a serious bout with drugs, and some of his friends claim that he lied and stole. Police have charged that he took part in a string of East Side burglaries.

Chambers's admirers say he was turning his life around in the weeks before the killing, and Chambers himself told friends that he had to pull things together. He'd got out of a drug rehabilitation center in May, and he was talking about trying to get into Columbia. Just six days before Levin died, Chambers had called his former parish priest, whom he hadn't spoken to in years.

Still, some of his friends felt that Chambers was going nowhere. He may have been off cocaine, they say, but he was drinking heavily and smoking pot. Apart from a little house-painting and a caretaker's job with a neighbor, he didn't work. And one confidant recalls Chambers's growing desperation to resolve the contradictions between his mother's expectations, his image with his peers, and his low self-esteem.

Chambers's problems can't be blamed entirely on the scene that had become such a major part of his life. But what the scene did was provide a cover, a setting in which Chambers's decline did not stand out. "He was a nice, normal guy," one of his friends recalls. "But once in a while, he'd show this crazy streak, a strangeness. Of course, we were wrecked all of the time, so it was hard to tell what was strange and what was just being high." All the same, the carelessness and despair that characterized Chambers's actions that August morning—even assuming the most innocent scenario—had penetrated his life long before the sad events took place.

ROBERT EMMET CHAMBERS JR. WAS BORN ON September 25, 1966, the only child of Robert Chambers, a former employee of MCA Records who now works for a videocassette distributorship, and Phyllis Chambers, an Irish-born private nurse who still speaks with a brogue. The family lived in Jackson Heights before moving to Park Avenue in 1975 and then to an apartment in a brownstone at 11 East 90th in 1980. Chambers's parents separated two years ago.

The family was hardly rich, but Chambers had the advantages enjoyed by children of New York's wealthy elite. When he was four, he was enrolled at Saint David's, a private East Side elementary school whose graduates typically attend the area's most competitive secondary schools. At eight, he joined the Knickerbocker Greys. In sixth grade, he was confirmed in St. Thomas More Roman Catholic Church, on East 89th Street, under the sponsorship of Theodore McCarrick, who is now the archbishop of Newark.

Chambers thrived in this sheltered setting. He did well at Saint David's, where classmates remember him as a top athlete. He rose to lieutenant colonel in the Greys, the company's penultimate rank. And he was well thought of as an altar boy at St. Thomas More. "He was very faithful, very honest in his duties," Monsignor James Wilders recalls.

"All the younger boys loved Robert," says Tim Packard, who was also a lieutenant colonel in the Greys. "He had this smile that would just melt everyone around him."

Several of the girls at Spence recall Chambers as a nice but extremely shy seventh-grader, one of a small group of Saint David's boys with whom they hung out at the Sweet Suite, a candy store on the block between the two schools. "I always remember him with his rumpled shirt and his tie in his pocket after school," says one of the girls. "In groups, he was always standing back, looking at his shoes or the pavement, then scurrying off to be with his pals."

IN EIGHTH GRADE, CHAMBERS'S SOCIAL LIFE EXPANDED. Along with students from the other single-sex schools—Buckley, Chapin, Collegiate, Nightingale-Bamford, and St. Bernard's—his group gathered at the Bandwagon, a teen disco in an Upper East Side Young Republican club. Liquor was prohibited, but Chambers's crowd sipped Southern Comfort from flasks or bought beer at a neighboring deli. The more adventurous students drank at the nearby Yorkville bar and experimented with pot.

A friend of Chambers's remembers a curious incident from that time. "I was teasing him about something really stupid," she says, "and somehow the teasing got physical. I kicked him in the butt—but playfully—and suddenly he started twisting my arm so hard he nearly broke it. I yelled at him to stop, but he wouldn't let go, and when I looked at his eyes, they were really weird, like he meant it." But of the dozens of friends and acquaintances interviewed for this story, she was the only one to recall seeing Chambers act out his anger.

He continued to do well in school. With its small classes and emphasis on personal development, Saint David's fosters a sense of family among its students. (Chambers's first visitors in jail included three of his former teachers.) He won an award for public speaking, reciting the gallows speech of the Irish rebel Robert Emmet, for whom he was named. He gained admission to Choate, in Wallingford, Connecticut. And during the summer, he worked as a teacher's aide at Saint David's, instructing underprivileged youngsters in photography. Chambers befriended Ed Crespo, a shy Puerto Rican student from East Harlem who was in the program.

"After that summer, I called him up," Crespo says. "I remember thinking, Ed, you're making a fool of yourself. Why should Robert Chambers bother with a fat, pimply-faced, long-haired kid? He's not even going to remember you. But he did. He came to my house like it was the most natural thing in the world."

But even as he was counseling Crespo, Chambers's close-knit world had begun to unravel. For years, his father had been suffering from alcoholism and was now never at home, according to friends who visited Robert frequently. "As a kid, Rob's dad used to take him to the park every week to play ball," recalls John Tulenko, a classmate since kindergarten. "But then as he got older, the visits stopped."

When Chambers got to Choate in the fall of 1980, he had trouble making the transition from Saint David's to the larger, more impersonal boarding school. "Robert had a difficult adjustment," says Tom Yankus, Chambers's adviser at Choate. "He came from an organization where he was very important to a school where he had to start from the bottom of the heap. Naturally, he was trying to establish himself, but Choate is such a vital community with so many options on campus that some kids get overwhelmed. Robert was so popular, always surrounded by his friends, his room always filled with people. He couldn't seem to focus his efforts, and as so often happens with the younger kids, once they fall behind, it's very hard to catch up."

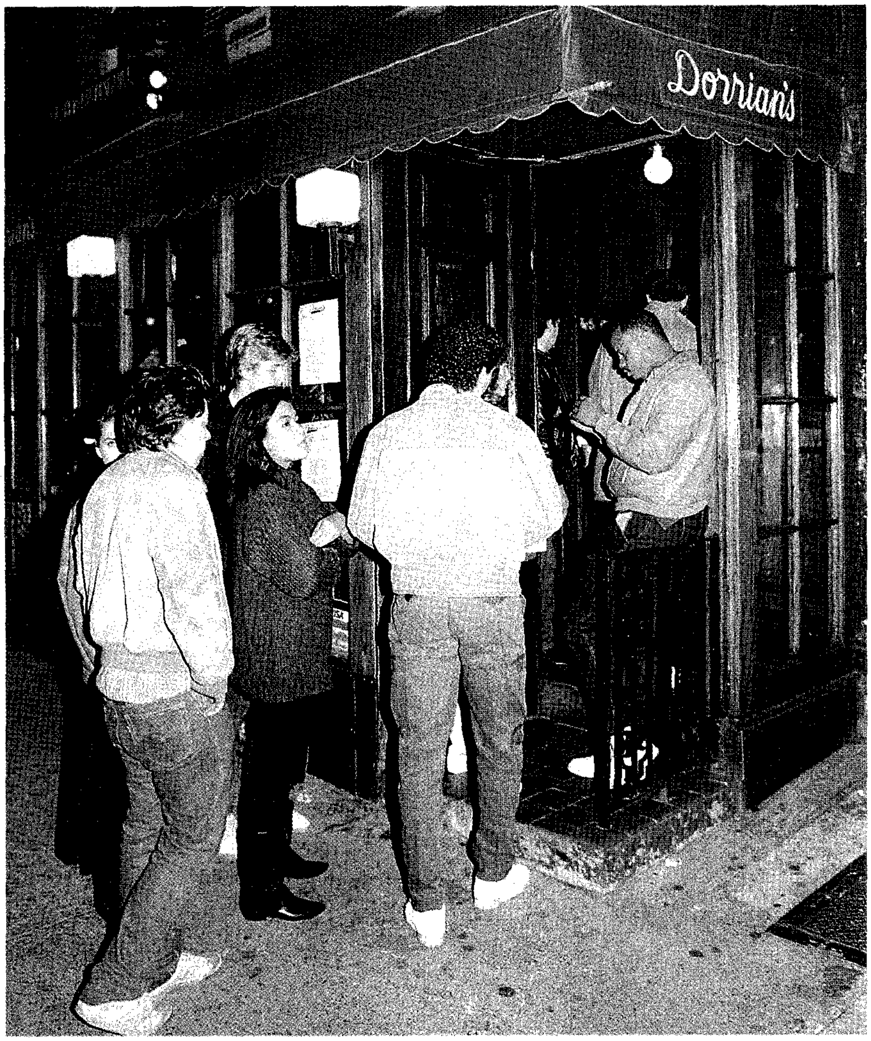
When Chambers returned home for Christmas, the girls from his old group were dating boys from Columbia and had graduated from the Bandwagon to places like the West End Café, McMullen's, and Studio 54. Chambers began seeing younger girls, including a pretty eighth-grader he had met the year before. It was the first involvement for both of them. "Every night, we'd talk on the phone for hours," she recalls. "I don't think he had anyone else he could confide in. He was all balled up inside."

When friends remarked on his father's absence, Chambers told them only that he traveled frequently for business. Chambers was secretive about his girlfriend, too, often ignoring her at parties. But in private, he was considerate. "In those days, all the guys were trying to make it with you," she says. "But Robert wasn't like that. He never tried to force anything. He was always very gentle, very sensitive. He used to write me poetry."

Still, Chambers's girlfriend broke up with him in the spring after hearing he had "fooled around" with another girl. "I called him at Choate and told him I didn't want to see him anymore," she says. "He was very upset. But he didn't try to lie about it the way most guys would. He was just stunned. Later, he wrote me a letter apologizing for what had happened."

For all his charm and apparent good intentions, Chambers couldn't repair his relationship with his girlfriend or his record at Choate, which didn't ask him back for a second year. "He was aware of his academic problems, but never down about them," Yankus says. "He was so pleasant to deal with—always a big smile—that in some way he fooled me."

With his father away and his mother working nights, Chambers came to regard Dorrian's as a second home. He and Levin met there in June.



PATRONS HAVING I.D.'S CHECKED AT DORRIAN'S RED HAND.

IN THE FALL OF 1981, CHAMBERS entered the Browning School, a private school on East 62nd Street, where his academic decline accelerated. He showed no interest in his studies and was often absent from class. "Rob was spoiled," one friend remembers. "He'd never really been challenged."

Chambers's apathy may have had something to do with drugs. Marijuana and, to a lesser extent, cocaine and LSD had been common at Choate, and Chambers is said to have used drugs there. During the fall semester at Browning, he was habitually stoned. In the afternoon, he would go to the park to smoke pot, and in the evening he would hit the neighborhood bars.

On weekends, Chambers joined a larger scene that was developing among students from Manhattan private schools. Studio 54 had hired professional party man Baird Jones to bring in some new young faces. Jones teamed up with John Flanagan, who'd known Chambers at Saint David's, and Flanagan sent invitations to private-school students around the city. Once the club started drawing a crowd of attractive young regulars, a caste system developed that mimicked the social distinctions applied to the older clientele. Only select students were let in free. Young people with rich, celebrated parents or youngsters who were particularly good-looking also got free drink tickets and easy access to VIP rooms. Their B-listed counterparts, however, had to stand

AS HIS SELF-ESTEEM SANK, HE USED MORE DRUGS, YET HIS PROBLEMS APPARENTLY ESCAPED NOTICE.

in long lines, pay up to $20 to get in, and were barred from the select lounges.

Though many of the students who went to Studio 54 and other clubs and bars were underage, getting served drinks was no problem, since fake I.D.'s were easy to come by. The bar and club owners insist they have no defense against the fake I.D.'s, especially since many students dress and use makeup to appear older than they are. Jack Dorrian, whose wife and daughter own Dorrian's Red Hand, told the *Times* shortly after Levin's death, "Everyone has to have two pieces of I.D. to get in this place. Everybody has I.D.'s, not just these kids. If you were nineteen and you wanted to go into a bar, you'd have fake I.D." (It's against the law to serve liquor to anyone under 21 in New York, and bar owners are responsible for determining the ages of their customers. But the state says it lacks the manpower for aggressive enforcement.)

When the scene shifted to Studio 54 and other late-night clubs, many of the students started staying out much later. After all, the action at these places didn't really get going until after midnight. Some parents found it hard to enforce a curfew when the social lives of their children were at stake. "A lot of kids who weren't allowed to go to Studio 54 felt left out of the scene," recalls Arthur Altschul Jr., who threw parties at the club when he was at Collegiate. "Most parents were made to recognize this and had to give in when they realized that other parents were letting their kids go out."

ONE SPENCE MOTHER REMEMBERS BEING DRAGGED TO Studio 54 by her fifteen-year-old daughter to see that it really was a meeting place for her friends and classmates. Other students simply sneaked out of the house or devised schemes to make their parents believe they were sleeping over at a friend's. And some parents didn't care, or weren't home themselves.

Part of the problem was that many of the young people—in spite of their wealth and privilege—had no other place to go. Most of the schools had stopped holding dances, the Bandwagon had closed, and many parents—scared off by the wide use of drugs and alcohol among teens—refused to play host to parties.

When the clubs took over the social lives of these teenagers, they also took over their values—at least for some of the kids. The party environment encouraged drinking and drug use, and the club scene gave lessons in trading on family names and celebrity. "We were emulating an older bunch of guys we met there, whose biggest standard of success was getting over on a different girl every night," says one young man.

Chambers hung out occasionally at the clubs, but as his troubles got worse at school, so did his alienation from the glitter set at Studio 54. He was expelled from Browning after the fall semester, for drugs and theft from a teacher, according to a law-enforcement source. "Getting kicked out of Browning was a big shock for Rob," remembers one close friend and classmate. "For the first time, he felt he'd been expelled from the clique. I mean, if you get kicked out of Choate, you can still go to Browning. But when you get kicked out of Browning, then where do you go? I remember conversations with him at the time, him saying, 'Ah, preppies, the hell with them. F--- the whole scene.' "

Chambers's next stop was York Prep, a private school on East 85th Street. His headmaster, Ronald Stewart, describes him as a mediocre student, but a close friend and schoolmate says, "Rob never studied. He never concentrated on his homework, and he just barely passed."

As his self-esteem sank, he used more drugs. To pay for them, his friends say, he began to steal—jewelry from the apartments of friends' parents, ski equipment, petty cash. By the end of the tenth grade, Chambers was leading a secret life that involved drinking, drugs, and theft.

THE SERIOUSNESS OF HIS PROBLEMS APPARENTLY ESCAPED notice. "He was a nice, normal boy," recalls headmaster Stewart. "Yes, he was lazy. Some teenage boys are lazy. Yes, he occasionally drank beer. Some teenage boys drink beer. But we liked him here, and if you had met him, you would have liked him, too. Everybody now is looking for a dark side of Robert Chambers. But I just didn't see it."

An old friend recalls a time when Mrs. Chambers caught them smoking pot in Chambers's room. "She sat us down on the bed," he says, "and put her arms around us and told us that if we had any problems, we should talk them out with her. Rob and I were doing all we could not to burst out laughing. I mean, she was very nice, but completely out of touch."

If you'd met him, you would have liked him, says his York headmaster.

WITH HIS MOTHER AT HOME.

But as his own school career faltered, Chambers advised Ed Crespo to pursue a scholarship he had won at the Longmeadow High School, outside Springfield, Massachusetts. Crespo, who had trouble adjusting, attributes his eventual success to Chambers's unwavering encouragement.

The summer after his sophomore year, Chambers began working as a messenger for Davis Polk & Wardwell, a blue-chip law firm. Richard Nolan, a partner whose sons knew Chambers from Saint David's and the Greys, recalls that he did a "fine job." Back at school that fall, however, Chambers slipped into a familiar pattern. A classmate recalls the boy who "occasionally drank beer" actually strolling to the park with mixed drinks in a paper cup. Friends remember him being constantly stoned, affecting an I-don't-give-a-damn-about-anything attitude.

But Chambers's indifference may have been a pose. He confided wild schemes for making money to one friend and told another just last summer that his mother was a doctor. In fact, she was working as a nurse—twelve hours a day, six days a week, for the Hammersteins and the Hearsts, the kinds of prominent families whose children Chambers was expected to befriend. Indeed, sources close to the prosecution believe that Chambers's troubles may stem, in part, from his mother's efforts to push him into a rarefied world in which he either couldn't make it or didn't want to. It was at her urging, friends say, that he served in the Greys, in his church, and on the committee of the Gold and Silver Ball, a charity event patronized by many members of the private-school social scene.

"He didn't like the kids in the scene, but I think he was jealous of them," says one friend. "He wanted to have as much money as they did, to come back in twenty years and show them. He wanted power, a place in society."

Chambers's tall good looks—he's six four and about 220 pounds—and secretive manner made him something of a legend among the younger private-school girls. A friend recalls that girls from surrounding schools used to camp out on the steps of the brownstone where he lived. He hated to be pursued that way, the friend says, and in fact, Chambers was always more comfortable hanging out with his male friends. Still, there was a sensitive side to him that he revealed to girls he liked. He also had a hard time letting go of old girlfriends. The girl who broke up with him while he was at Choate says that years later he was still pursuing her. And when Flanagan started dating one of Chambers's former girlfriends, Chambers avoided him for a year.

By the middle of Chambers's junior year, the club scene was rapidly expanding. Baird Jones had left Studio 54 the year before, and the club had enlisted Flanagan and several friends—later called the Committee—to carry on the weekend-party tradition. They were given their own private room, an open bar, and carte blanche invitations for their friends. Once, when one of the committee members couldn't get back from his boarding school for a Friday-night party he'd helped organize, the club sent a limousine to fetch him at his dormitory.

Flanagan's friend Nick Beavers, whose family later opened the Surf Club and the Zulu Lounge, provided a similar service for nearby Xenon. In fact, a number of new clubs and bars were welcoming the young students—among them, a cheerful five-foot-seven freshman at the Baldwin School, Jennifer Levin.

Levin had moved to the city from Port Washington, Long Island, earlier that year to live with her father, a successful SoHo realtor, and stepmother in their SoHo loft. She made friends easily and began making the rounds of the clubs. "She was a really cute girl—fun, happy-go-lucky," recalls Brock Pernice, who met her when he was a freshman at York. "She loved the club scene, and she was very innocent. I took her to a Billy Idol concert on our first date, but it wasn't until weeks later that I first kissed her, at the Peppermint Lounge, and then I couldn't leave her."

BY THE BEGINNING OF 1983, CHAMBERS HAD BEGUN to drift away from his old Saint David's and Browning friends and to hang out with a group from York known to be heavily involved with drugs. At the same time, his oldest and closest friend, John Tulenko, had become fed up with the self-destructive life that he and Chambers—and many of their friends—had been sharing. "I just realized it was a dead end," Tulenko says, "that I was only hurting myself and my parents. One night, a group of us were hanging out at this bar on East 85th Street. I remember thinking how pathetic the conversation was. We were just joking around in this cynical manner we have, but I'd stopped drinking a few weeks before and I couldn't relate to it at all. I stood up and told them to go to hell and walked out.

Chambers's supporters insist he was turning his life around in the weeks before the killing.

WITH HIS PARENTS, OUTSIDE COURT.

"Looking back," Tulenko says, "I wished I'd said something to Rob, told him to get his act together. But that would have been like breaking up our friendship. I just didn't feel it was my place."

That summer, Chambers worked again at Davis Polk, and in the fall began his senior year at York. A student at the McBurney School had bought a pair of skis from Chambers and remembers him coming to McBurney with a "couple of tough kids" to collect payment. "It was totally unnecessary," the student says. "I told him that if he wanted the money, all he had to do was ask me. Later, he told me that the skis were stolen."

The confrontation with the McBurney student was quite out of character. Tulenko remembers Chambers as a "wimp, not capable of violence." Ronald Stewart recalls that as one of York's star soccer players, Chambers would often get tripped up "accidentally on purpose" by opposing players, but that he would always walk away. And just this summer, Flanagan says, someone punched Chambers in the face while he was trying to break up a fight outside Dorrian's. "He really got clocked,"

Photograph by Paul Adao/Outline.

"WE'RE LIKE 35-YEAR-OLD PEOPLE," SAYS ONE YOUNG GIRL. "WE ACT LIKE WE WERE ADULTS."

Flanagan says, "but he just got up and asked, 'Why?' He's six five, six six, but he's meek, really passive."

During his senior year, Chambers was using cocaine. Although alcohol was still the drug of choice on the scene, pot, "Ecstasy," pills, LSD, heroin, and cocaine were widely available from street pushers and student dealers—some as young as fourteen—in Sheep Meadow in Central Park. Some students even found their sources at home. The housekeeper of one of Chambers's former girlfriends sold cocaine. Other teens remember the private-school mother and tutor who sold cocaine to her students—children of some of the most illustrious New York families—and billed their parents as part of her fee.

Chambers graduated from York in June and was accepted by the College of Basic Studies at Boston University, in part, according to Stewart, because of his high test scores. The Basic Studies Program is designed to help students who've had problems in high school. After just one semester, however, BU kicked him out for academic reasons. Friends say he did little work and used the school as an excuse to party and hang out.

Back in New York, Chambers returned to his old life. Flanagan remembers a party at Nirvana early in 1985. "There were a lot of girls there who hadn't seen Rob for a long time or had never met him, and they were all asking about him and saying how gorgeous he was. After that, Rob kind of came back, started being more prevalent on the scene."

THE SCENE HAD CHANGED by then. For Chambers's crowd, clubs like Studio 54 and Xenon were out, and though students would go to parties at Area and eventually the Palladium, they had begun to frequent restaurants like Caramba!!!! and neighborhood bars like the West End, near Columbia, and Dorrian's Red Hand, on Second Avenue at 84th Street. Dorrian's became a favorite of Chambers's; he had gone to school with Jack Dorrian's son Michael. (Later, Jack Dorrian would put up his East 71st Street townhouse as collateral for part of Chambers's bail.) With his father away and his mother working nights, Chambers regarded the bar as a second home.

Friends of Jennifer Levin say she, too, retreated into the scene from a turbulent home life. Though she was close to her mother, she told friends that her mother was more a friend than a parent and that she had moved to her father's home for the added security and discipline. But they say she resented her stepmother and often fought with her father. "She used to call me in tears and sleep over at my house because of fights with her dad," says one close friend. "They were just about the usual things—coming home late, cleaning her room, getting her priorities straight—and after a day, everything would be lovey-dovey again. But she never felt really comfortable living there. She hated being alone in the loft, and she felt at times she was intruding on her father's life. She used to leave little toys around for her parents with notes saying she was sorry and would try to be better."

Like many others in her social world, Levin came from a broken home.

AS A YOUNGSTER.

Levin's school, Baldwin, on West 74th Street, is small and expensive (her senior-year tuition was $7,800) and offers individual attention to students, some of whom have learning problems. Friends say that Levin had a reading disability, though her principal, Daniel Kimball, says she read at her grade level.

Kimball recalls her as a "good-average student." Levin described herself as "street-smart, not book-smart," and was proud of her ability to handle people.

Indeed, coming from a Long Island suburb, she adapted quickly to the hipper styles and sensibilities of her Baldwin classmates and to the highly ritualized private-school scene. Friends recall laughing with her last summer at old photographs of her as a student at Port Washington's Weber junior high, with a feathered-back haircut.

"I remember when I met her, she was Little Miss Innocent," Pernice says. "I saw her change, grow up real quick in the city. She wanted to be everyone's friend, and she put herself on their level. She would sound like different people with different friends. She even began to look like them."

But her friends also remember that she could be direct and feisty, and that she would rarely back down. "If she was mad at you," says one, "she would come right up to your face and say, 'This is the deal, and I'm not happy about it.' "

"She used to tell off guys for wising off," says Pernice. "Two nights before she died, she nearly got in a fistfight in Danceteria [a Hamptons nightclub] with some guy she thought had pinched her. We had to have the guy thrown out."

Levin spent the summer of 1985 in the Hamptons working in a boutique. That fall, back for her senior year at Baldwin, she began to drop in regularly at Dorrian's. "She got too into the scene," Pernice says. "I tried to do other things with her. We went to the theater, formals, restaurants. But she always had to go by Dorrian's. That was where our friends were."

Despite her romance with Pernice, she had casual affairs with other boys—perfectly normal by the standards of the scene. "We're like 35-year-old people," explains one of Levin's closest friends. "We act like we were adults. Most of us have credit cards; we all drink; and we fool around, have flings."

Pernice broke up with Levin for a time that winter, and he blames the scene in part for their troubles. "Away from the scene," he says, "she was a totally different person. When she was with me alone, I really felt love."

DURING THE SUMMER OF 1985, CHAMBERS WORKED as a host at the Fulton Cafe in the South Street Seaport. He spent some weekends in the Hamptons, and dated a tall Chapin senior and model named Kristen Gesswein. Once, he ran into John Tulenko during a reunion with old friends from Saint David's and Browning. "He told me he was getting his act together and trying to get into Columbia," Tulenko says. "But I didn't believe him."

'When we were alone,' says her boyfriend, 'I really felt love.'

ON THE BEACH.

Indeed, that September, according to a new indictment, Chambers took part in three Upper East Side burglaries with David Fillyaw, who has since been charged with the attempted murder and rape of a Columbia student in her dormitory. Fillyaw, twenty, is said to have belonged to the 84th Street Gang, a group of youths from the Yorkville area who occasionally clashed with students from York and other neighborhood private schools. He and Chambers had been friends for four or five years, the authorities claim, and they used to hang out together in Sheep Meadow. In the burglaries, Chambers allegedly walked into the buildings and then entered the apartments through roof terraces. More than $70,000 in jewelry, silver, furs, and other things was taken, the authorities charge.

Chambers took courses that fall at Hunter College, but he continued to steal and use drugs. One acquaintance remembers, "We went out to dinner at America once, and he pulled out a credit card that wasn't his and said, jokingly, 'Should I use this tonight?' "

Money was disappearing from pocketbooks at Dorrian's and from the apartments of Chambers's friends, and Chambers was the main suspect. That winter, several girls laid a trap for him, and he was caught with someone else's identification in his wallet. Another time, friends found him with a stolen radio.

Yet there were few consequences to the discoveries. Chambers continued to hang out at Dorrian's, and he continued to socialize with the very people he had victimized.

Away from the scene, Chambers demonstrated a far different side. He has a mentally retarded cousin and has always shown a special interest in her; indeed, when she was young, he was sometimes the only one who could communicate with her. He arranged a full scholarship in the Greys for a minority youth and, as with Crespo, was a "big brother" to him for years. His neighbor Eve Murphy, who hired him as a caretaker and housepainter, was impressed by his diligence and honesty. Alone in her apartment, he had access to jewelry, credit cards, and cash, but never took a thing.

At some level, Chambers was apparently aware of his problems with the scene. A friend from Hunter who had been accepted at Colgate for the spring term recalls walking with him in Central Park one day last winter. "He said he really admired me being a February freshman at Colgate," the friend says. "And he told me, 'I put myself in a hole. Now I have to dig myself out of it.' "

In April, Chambers flew down to Palm Beach to visit Flanagan. After he left New York, a friend says, his mother found drug paraphernalia while cleaning his room, and when Chambers called home, she told him to return immediately, that someone in the family was "sick." When he got back that day, he told his parents, "I'm the one who's sick, aren't I?" He quickly left for the Hazeldon Foundation, a drug rehabilitation clinic in Minnesota.

When he got back to New York in May, he told friends that he had kicked his cocaine habit. On several later occasions, he refused offers of the drug, and he's said to have counseled some friends against it. Meanwhile, he started working for Eve Murphy.

Still, he continued to struggle. "In a way, he was too positive," a close friend recalls. "Most people, when they get out of rehab, are realistic. But Rob always wanted people to think he could handle anything. He was drinking a lot and smoking pot. And he was always out, hard to reach. That means to me he didn't want to sit and think.

"He was under pressure in a lot of ways. He was trying to break away from his mother. But he was scared of disappointing her. It was like he'd try so hard he'd screw up. He was trying to please everyone, trying to be perfect. He'd always wanted to make a lot of money, but now he was realizing it wasn't so easy. The world out there scared him a lot."

LAST SPRING, LEVIN WENT to Boston to visit colleges with a friend named Betsy (who asked that her last name not be used). While they were there, they stayed with Flanagan, who was taking courses at Harvard. Levin had been accepted at Chamberlayne Junior College, a small local school, and Betsy had already enrolled at Boston University. Betsy says the two of them had so much fun together over the weekend that Levin decided to go to Chamberlayne.

In May, Levin got a summer job as a hostess at Fluties, another South Street Seaport restaurant. "She had to wait three or four hours for an interview," says Betsy, "and when the guy saw her, he told her she wasn't right for the job. So she just grabbed him by the shoulders and told him that she was great with people and about all the jobs she'd had selling, and she made him fall in love with her."

At about this time, Pernice was ready to leave for Europe. He and Levin resolved to continue seeing each other when he got back in August.

Chambers's romantic fortunes were not faring as well. His on-again, off-again girlfriend of two years, Kristen Gesswein, had broken up with him, and friends say he was crushed when she began seeing Moby Banker, a veteran of the scene. Typically, however, Chambers refused to let his emotions show.

ON THE DAY HE WAS SUPPOSED TO CALL HIS FORMER PRIEST, CHAMBERS WENT AGAIN TO DORRIAN'S.

"When he actually saw Moby, he just looked at him and laughed," Flanagan says.

In fact, Chambers had already met a girl at a graduation party. Now they began seeing each other regularly, and she became his latest girlfriend.

LEVIN AND CHAMBERS FIRST MET AT DORRIAN'S ON A night toward the end of June, according to Betsy. "He was sitting about four tables away from me," Betsy says, "and he kept looking over and smiling—'Hi,' 'Hi'—and finally he said to me, 'I just want to tell you I think your friend is so beautiful.' He said he wanted to talk to her, but that he couldn't do it in public, that he had a girlfriend. I told him he should just go up and talk to her, and he said, 'I can't. Tell her to meet me outside.' "

That night, Betsy says, Chambers and Levin just talked, but something "clicked" between them. "I remember her face turned a different color," she says, "and how he turned his head to the side, his hands in his pockets, almost smiling—trying to maintain his coolness."

They met again at Dorrian's during the second week of July, and this time they spent the night together at his house. The next morning, Levin called Betsy and told her that she and Chambers hadn't made love, that "he was very gentle, he didn't force me to do anything. He just complimented me."

"She was in heaven," Betsy remembers.

Several weeks later, while Betsy was in the Hamptons with a friend of Levin's named Edwina, they got another call from Levin. "Guess what?" Levin asked.

"Edwina and I were laughing 'cause we knew," Betsy says. "She said she'd gone back to Rob's house, that she'd wanted to go, and that it had been incredible, she had such a good time. She said he was amazing."

During the summer, Chambers kept telling friends that he was trying to reorder his life and that he was planning to take courses that fall at Columbia as a general-studies student, in the hope of eventually enrolling at the college.

But as August was ending, Chambers hadn't enrolled in school or found a regular job, and he was still drinking until late at Dorrian's. His girlfriend tried to help him, but, friends say, he stole money from her and lied about his whereabouts and his efforts at reform. Two close friends recall that he seemed to be at the end of his rope—guarded about his activities and bitter about the scene he couldn't escape. "He hated it," one says. "He thought the people were phony and superficial, but he would say things like he wanted to come back in twenty years and show them. The last few times I saw him, I thought he was about to explode.

"I knew he was unstable. He was living two lives: one, his mother; the other, social. He had so many stories to keep straight with different people, he was like, having to become a compulsive liar. He wanted so much to have control over his life, but he just couldn't grasp it."

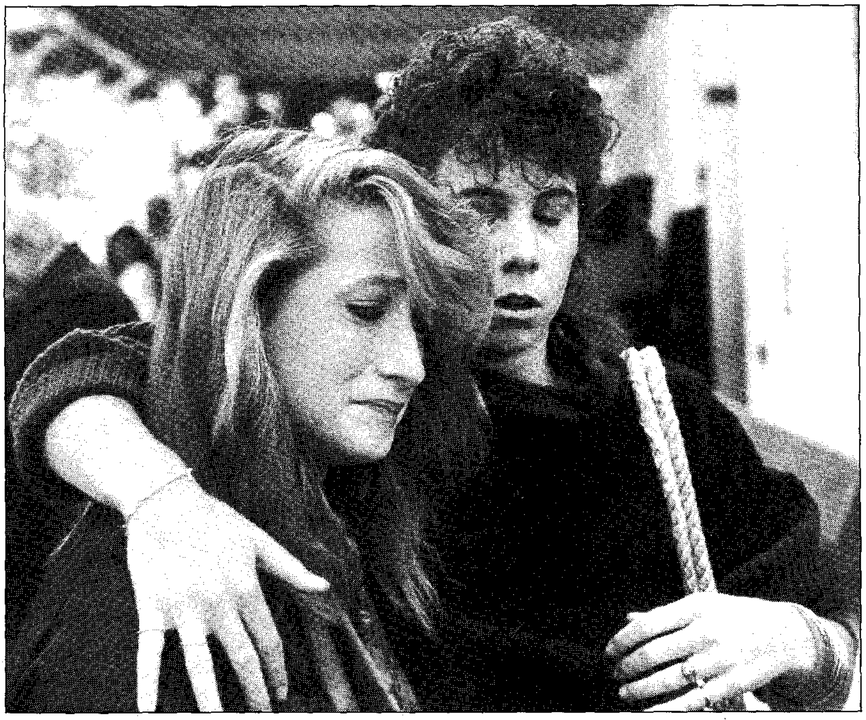
On August 21, Chambers spoke to his former parish priest, Monsignor Wilders, for the first time in more than five years. Wilders asked him to call back the following Monday to arrange an appointment. Chambers didn't, and that Monday night—the night of Levin's death—he went again to Dorrian's.

Later, Wilders would visit Chambers in prison and ask him why he had called, and Chambers would tell him what in essence he had told so many others during the past year: His life was in disorder. He had hoped the monsignor would help him find a job to pay for his college expenses. He had wanted to turn things around.

Levin, meanwhile, was in high spirits as the summer wound down. After leaving her job at Fluties, she flew to California for a holiday with friends, and when she returned in late August, she headed for the Hamptons, where the scene had moved during the summer.

What's more, Brock Pernice had returned from Europe and their reunion that week was a great success. They confessed their summer indiscretions—Levin admitted her fling with Chambers—and they rededicated themselves to the promises they had made in June. Pernice would be at Northeastern University in Boston that fall, and Levin said she wanted them to spend lots of time together. "Her thing with Chambers was no big thing, just a crush," Pernice says. "She told me, 'It's not like being with you.' "

'The scene is more like a family than anything I've known," says one young woman. "That's why everyone was devastated by what happened."

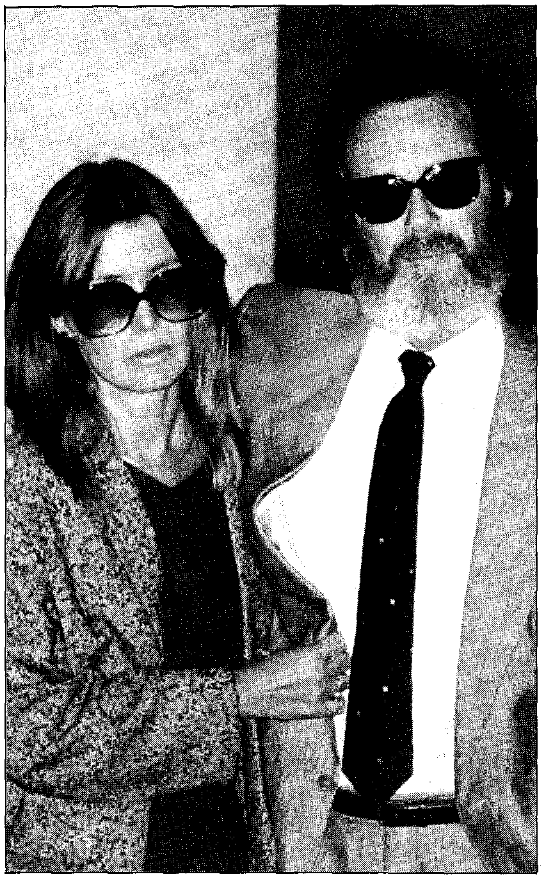


GRIEVING FRIENDS AT LEVIN'S FUNERAL.

Photograph by Kevin Cohen/New York *Post*.

When Levin arrived at Dorrian's shortly after midnight on August 26, she was euphoric. She had returned that afternoon from the Hamptons with Alex LaGatta, whom she had been staying with, and they had dinner with LaGatta's father. Instead of going home—she is said to have argued with her father that weekend but to have made up with him the night before—she borrowed a white tank top and pink skirt from LaGatta. The two girls went to meet friends at Juanita's, a Mexican restaurant on East 75th Street, where Levin drank two large margaritas. Someone sent a bottle of champagne to their table, and Levin drank some of that too. Despite her reconciliation with Pernice, she was looking forward to meeting Chambers. She told her friends how much she liked him and that she wanted to go home with him later.

She'd been in high spirits as the summer wore down, eager to leave for school in Boston.



LEVIN'S MOTHER AND FATHER.

FRIENDS REMEMBER Levin sweeping into the bar, "psyched about going to Boston next week," as one put it, kissing and hugging friends she hadn't seen during the summer, or that she wouldn't see after she left for college. One young man who met her for the first time that night says, "She was very flirtatious, definitely outgoing. You could tell by the way she flashed her eyes. She kissed me when we were introduced, and she didn't even know me."

Chambers, meanwhile, was drinking alone at the bar. Later, in trying to explain his mood that night, he told a friend that he was depressed because he'd just found out that a companion from the drug rehabilitation center had committed suicide. In any case, for over an hour he hadn't paid any attention to his girlfriend, with whom he had a date. When she finally approached him, the confrontation included an unpleasant scene. Friends say she threw a bag containing packages of condoms in his face, and people heard her say, "Use these with someone else, because you're not going to get a chance to use them with me."

Some time after his girlfriend had walked away, Levin began flirting with Chambers at the bar. Drifting around the room, she again told friends that she wanted to go home with Chambers, and she commented on his sexual prowess. At one point, she talked to Chambers again and then came back and reported the exchange to LaGatta and another friend. She said she'd told him, "The sex we had was the best I've ever had." The comment apparently irritated Chambers. "You shouldn't have said that," Levin said he'd responded.

At Levin's urging, a friend then asked Chambers to meet Levin outside the bar. "He just tilted his head like, 'She's driving me crazy,' and said, 'I don't think so. I don't want to deal with it,' " the friend says.

Later, however, Levin joined Chambers at the bar in what friends say looked like a serious conversation. LaGatta left after two, and Levin asked her to leave the key under the doormat to the apartment. She would be along in a couple of hours. But as dawn approached, Chambers and Levin continued to talk quietly at the bar while Levin played with the ice cubes in her glass. Friends say she appeared to have sobered up, and later, the toxicologist report is said to have concluded that Levin's blood contained minimal levels of alcohol.

At about 4:30, they got up and Levin waved good-bye to her friends. "I yelled at her, 'Where are you going?' " Betsy says. "But she just smiled at me and gave me an okay nod. Usually, she would come over and give me a big hug and tell me she'd call tomorrow, but this time she didn't. I remember she looked sort of mellow—putting her jacket over her left shoulder, pulling her hair, crossing the street like there was no problem."

Levin and Chambers headed for Central Park. Why they went there is something of a mystery. Students from their crowd often went to the park late at night, but almost always in groups. Levin's friends insist she would never have gone there to make love and that she must have trusted Chambers to have gone at all.

Chambers's supporters insist he didn't lure her there for sex. After all, his mother was working that night, so they could have made love at his home, a short distance away. Rather, the supporters say, they went to the park to talk. As further proof of Chambers's intentions, they claim, he left his jacket at Dorrian's and told a friend that he'd be back soon.

It's possible Chambers took Levin to the park because he thought it would be romantic. One night, earlier in the summer, he'd taken another girl there. What's more, the park had always been special to him. It was near his home and school; it was where he'd gone to play ball with his father; and it was where he first went to get high with his friends in the afternoons. Tulenko says, "Rob loved the park."

Chambers and Levin entered at 86th Street at around 4:50 A.M. and walked to a grassy area across the park drive from the Metropolitan Museum. The only account of what happened next comes from Chambers, who made a videotaped statement to the police later that day. Apparently, Chambers claimed that Levin asked him to visit her at school, but he wasn't interested.

According to people who've seen the tape, Chambers told her that if he saw her again, he'd see her at Dorrian's. She flew into a rage, he said, yelling at him and hitting him and scratching his face. He retreated and sat down in the grass a short distance away.

She then went over to a nearby tree to urinate. When she came back, Chambers continued on the tape, she started being nice to him. He was sitting with his hands behind his back, and she playfully tied her panties loosely around his wrists and pushed him back to the ground. She straddled him, facing

Photograph by Paul Adao/New York *Post.*

away, Chambers said. She undid his shirt and pants, he said, and began to masturbate him. Chambers said he grew tired of her efforts and told her to let go, but she wouldn't. Instead, she squeezed his testicles, hurting him. Freeing his hands, he reached up with his left arm and pulled back on her neck as hard as he could, eventually flipping her over him.

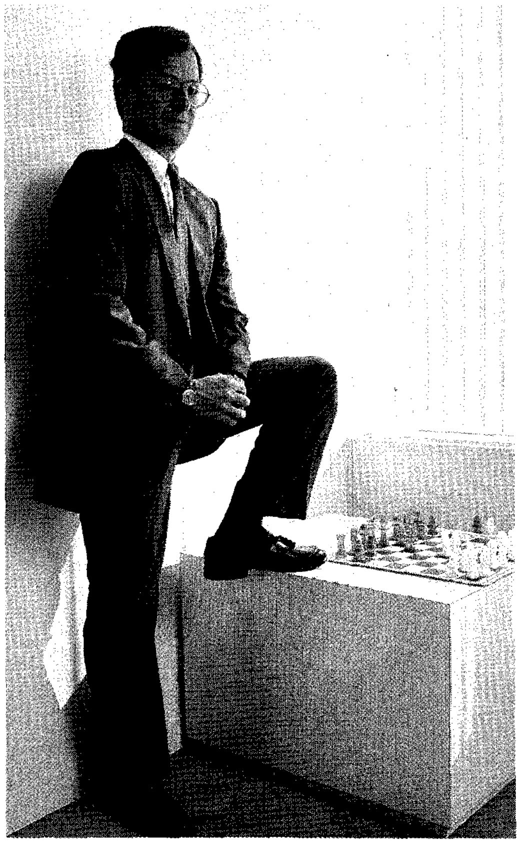
Levin is estimated to have died at about 5:30. At around five, according to newspaper reports and other sources, a jogger, an Upper East Side doctor, saw the couple together and thought they were making love. He passed by again about twenty minutes later, and heard someone cry out in pain. "Are you all right?" he called, and someone responded that everything was okay. Later, he's said to have joked with a second jogger who had also seen the couple.

Chambers's supporters say he didn't realize at first that Levin was dead, and he tried to rouse her from what may have seemed like a stupor or a game. Afterward, he made no effort to get help or to call the police. But he didn't run away. A cyclist found Levin's body at about 6:15, and Chambers stood at the stone wall of the museum, across the drive, as the police arrived. A policeman is said to recall seeing him there.

Chambers eventually returned home and reportedly slept for a few hours. He later told friends that he was still in shock, that at one point he spent what seemed like an hour searching for a tube of toothpaste that had been directly in front of him all the time.

The police found a wallet in Levin's jacket containing a single torn dollar bill, some fake identification, and a card for the Palladium belonging to LaGatta. The police got in touch with a doorman at the Palladium, who identified Levin from photographs of her body. Meanwhile, LaGatta had become concerned because Levin had not come in, and she phoned Levin's father's home at about ten. A detective was already there, and he asked LaGatta to find out whom Levin had last been seen with. LaGatta called Betsy and then Chambers. His mother answered and said he was in the shower. Moments later, Chambers called back and insisted that he and Levin had not gone off together after Dorrian's, that Levin had gone instead to visit Brock Pernice across town. Later, when talking to the police, LaGatta realized that Pernice was still on Long Island and that Chambers must have been lying.

Chambers's defense lawyer will contend that he had no motive for killing Levin.



JACK LITMAN IN HIS OFFICE.

AT ABOUT TWO IN THE AFTERNOON, THE POLICE came to Chambers's apartment and asked him to come with them to the station for questioning. There were scratches on both sides of Chambers's face, which he said had been made by a cat. (Later, more scratches were found on Chambers's chest, and he's said to have had a minor injury to his right hand.) Chambers went with the police to the Central Park Precinct Detective Unit, where he was questioned without a lawyer until about ten that night. He made a statement both in writing and on videotape, and then was jailed in connection with Levin's death.

On August 28, he was arraigned for the murder of Jennifer Levin while a number of his friends sat in the courtroom and watched. "We just wanted to show support," says Flanagan. Two weeks later, Chambers was indicted by a grand jury on two distinct counts of second-degree murder—one for murder with intent to kill and a second for murder as the result of an act that showed a depraved indifference to human life.

"We believe that either one or both of these occurred," Manhattan district attorney Robert Morgenthau said in announcing the indictment. Under the second count, the prosecution would not need to show that Chambers actually intended to kill Levin. In either case, Morgenthau said, the grand jury charged that Chambers asphyxiated Levin by applying a "substantial amount of pressure" to her neck "over a substantial amount of time." Each count carries a maximum penalty of 25 years to life in prison.

Chambers stayed in jail until October 1, when he was released on bail of $150,000, under the condition that he report daily to Monsignor Thomas Leonard, who'd taught him at Saint David's. Leonard's parish, the Church of the Incarnation, is on St. Nicholas Avenue, near 175th Street. No trial date has been set.

A fortnight after Chambers was released on bail, Morgenthau announced the burglary indictments, and prosecutors have said Chambers is under investigation in connection with at least ten other burglaries. Although Chambers was questioned last year about the East Side break-ins, he wasn't arrested then, and Chambers's supporters claim that the charges are trumped up and are being used only to create prejudice against him.

Chambers's family has retained Jack Litman, 43, a Harvard-educated lawyer and former assistant D.A. who gained prominence defending Richard Herrin, a Yale graduate, on charges that he'd murdered his estranged girlfriend, another Yale student. Herrin had confessed to bludgeoning her to death, but the jury convicted him only of manslaughter. Litman had tried to show that Herrin's sense of identity was wrapped up in his relationship with the victim and that she had triggered his emotional collapse when she threatened to leave him.

Litman's defense of Chambers will rest in part on an opposite premise: that Chambers's relations with Levin were so casual and uneventfully pleasant that there was nothing she could have said or done to elicit from him the kind of violent reaction that might result in murder. In short, that he had no motive for killing her.

The trial itself is likely to hinge on the precise circumstances of her death. The autopsy report has not been made public, except for the conclusion that Levin died of asphyxia by strangulation. Early on, investigators close to the case told reporters that the autopsy had found bruises on Levin's throat and internal injuries—indications, the investigators said, that she had

Photograph by James Hamilton.

THE NEXT MORNING, CHAMBERS AT FIRST INSISTED THAT HE HADN'T LEFT THE BAR WITH LEVIN.

been choked for at least twenty seconds before she died. Investigators also said there were bite marks on her body. The prosecutor handling the case, Linda Fairstein, won't comment.

Within a day of Levin's death, Litman hired Dr. Dominick DiMaio, a former New York City medical examiner, to examine her body. Litman hasn't released Dr. DiMaio's findings, but during Chambers's bail hearing, Litman argued that Levin hadn't been strangled either by hand or by a material, such as an article of clothing. Instead, he argued, she was choked from behind, between Chambers's left bicep and forearm.

Litman maintains that Chambers's maneuver was similar to the rear-restraining choke hold, a method of restraint that is widely used by police. A few years ago, the Los Angeles Police Department banned the routine use of the hold after it was linked to a number of deaths. Death by this method can take as little as two seconds. The lethal effects of the hold are aggravated by the victim's resistance, and Litman will surely point out that Jennifer Levin was the type of person who fought back.

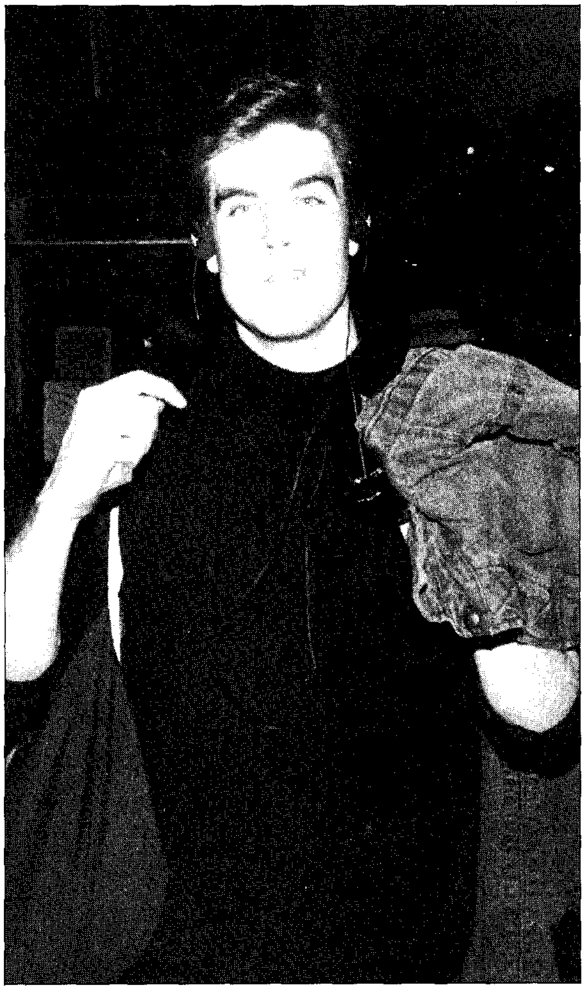
As for the bruises on Levin, Chambers's supporters maintain that they came when he flipped her over during the rough sex play. Those supporters say the supposed marks on Levin's neck are consistent with the choke hold—indeed, they might have been caused in part by his watch. If so, they would coincide with Chambers's claim that he used his left arm to pull Levin off him. Since Chambers is right-handed, Litman will undoubtedly argue that a man who intends to strangle his victim would use his strongest arm. One source close to the case says that, contrary to early newspaper accounts, the autopsy report doesn't mention bite marks on Levin's body.

But if, as Chambers claims, the death was an accident, why didn't he summon immediate help? Chambers's supporters say he was simply in a state of shock and didn't know what to do.

"If [Litman] proves that death was possible in seconds, he may win his case," claims Alan Dershowitz, the Harvard law professor who helped build Claus von Bulow's successful defense.

But the prosecution claims the evidence against Chambers is overwhelming, and Levin's friends insist she would never have inflicted the scratches on Chambers without severe provocation. Besides, the use of the choke hold doesn't rule out murder—or something that falls somewhere between murder and accidental death. It's possible that Levin triggered Chambers's anger through her persistence or through inadvertently causing him pain. Their struggle may then have escalated in a series of actions and responses, with Chambers holding ever more tightly to Levin's throat in an effort to control her.

Watching the squad cars arrive, Chambers later told friends, he'd felt he was in a terrible dream.



OUT ON BAIL LAST MONTH.

AT DORRIAN'S THESE DAYS, THE INITIAL OUTpouring of grief and anger has subsided, except among Levin's closest friends, and there's little speculation about the upcoming trial. The partying goes on, well into the night. "The scene is more like a family than anything I've known," says one young girl. "Almost everyone in it comes from a broken home, or their parents travel or are busy. That's why everyone was devastated by what happened. After they heard Jennifer had been killed, people were violent—they wanted to get the guy who did it. But then when they heard it was Robert, everyone went, 'Whoa.' It kind of neutralized what they felt. They didn't know how to deal with it. Everyone was walking around in a kind of limbo."

A fortnight ago, the students suffered another shock when seventeen-year-old Courtney Steel, the president of the student body at Spence, was struck and killed by a car in the street outside the Zulu Lounge at 3:15 in the morning. Steel, the stepdaughter of architect Charles Gwathmey, was a favorite of the East Side private-school crowd, and she'd been with friends at Dorrian's just an hour and a half before she was killed. Again, there was disbelief and mourning from the students—one of their own, taken so suddenly and senselessly.

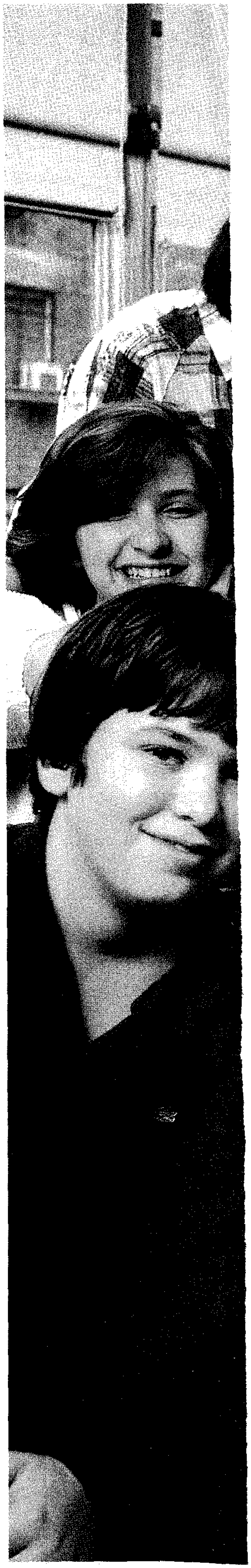
In a brief press conference at Litman's office on October 1, Chambers made his only public comment about the death of Jennifer Levin. "I regret that nothing I can say or do can undo the terrible tragedy that has occurred," he said, reading from a statement. Later, he told friends that as he had stood against the museum wall, watching squad cars arrive, he'd felt he was in a dream, a terrible nightmare from which he still sometimes expects to awake. Until that morning, Chambers had led a privileged existence, his misdeeds and failures patched up or taken care of. But as dawn broke around him, a vision of the lifeless girl he'd embraced only minutes before must have tugged at his conscience: Jennifer Levin was real, and so was her death. ■

Photograph by Paul Adao/Outline.

BACK TO SCHOOL

BOBBY WAGNER IS KOCH'S MAN AT THE BOARD OF ED

BY MICHAEL RYAN



SIX O'CLOCK WAS APPROACHING at the Board of Education's headquarters on Livingston Street in Brooklyn, and new board president Robert Wagner Jr. was already an hour behind schedule. A knot of men emerged from his office, talking among themselves.

"Boy, that Bobby's smart as a whip, isn't he?" said one.

"He really knows the issues inside out," said another.

"Smart, smart guy," a third remarked.

The comments were not remarkable—a lot of people think that Bobby Wagner is bright and talented. What was striking was that the man at the center of the group was Gordon Ambach, New York State's commissioner of education—the same man who ousted Wagner as schools chancellor three years ago.

For Bobby Wagner—owner of one of the proudest names in New York Democratic politics—Ambach's unexpected action had come as a bitter rebuke in a public career that had already seen its ups and downs. As his family's political heir, he was early on considered mayoral material, maybe more. Yet, though he inherited the Wagner love for public service, he seemed deficient in the family's political skills. Robert Wagner, his grandfather, was a U.S. senator, a man of imperial self-confidence; and Robert Wagner, his father, was a popular and gregarious mayor of New York who was as at ease with the voters as he was in back rooms. But Bobby grew into an indifferent campaigner. He won the Democratic nomination for Manhattan's councilman-at-large in 1973 and was therefore assured of election. But, after four years as a progressive on the council, he floundered and lost in a 1977 race for Manhattan borough president against the smooth, well-financed Andrew Stein. Afterward, he answered Ed Koch's call and held a series of city jobs, earning a reputation as a kind of renaissance bureaucrat before retreating to a fellowship at Harvard in the aftermath of the chancellor fiasco. But when Koch called again, with yet another schools offer, Wagner jumped at it.

The first real crisis hit in October—just three months after Wagner took over—when it came out that health clinics at some city schools were dispensing con-

PHOTOGRAPHED BY DANA FINEMAN

DROP-IN: *Robert Wagner Jr. visits an English class at the Robert F. Wagner Junior High School, named for his father.*

ygma

TAKING CHARGE: *For at least three years, Wagner has wanted a turn at running the school system. Now, with the city schools at what may be the low point of their 88-year history, he has his chance.*

traceptives. Wagner's board consensus suddenly crumbled, and the Roman Catholic church—Wagner's church—condemned the policy. Wagner managed to work out a compromise, but the birth-control furor is likely to be only the beginning of his troubles.

The problems in the schools are staggering: Half of the 968 buildings in the system have major structural or maintenance defects—leaking roofs, crumbling walls, broken windows. "It's absolutely horrible," says schools chancellor Nathan Quinones, the chief executive of the system, who reports to the seven-member board that Wagner heads. "It detracts from the quality of education and gives a signal that education and children are not terribly important."

Many textbooks are antiquated, and some classes have no teaching aids at all. "Our maps, our globes are very old," says teachers union president Sandra Feldman. "Last year, we had teachers spending $300 to $600 out of their own pockets for basic supplies."

The latest figures put the dropout rate at 35.3 percent. In other words, more than a third of the children who start school never finish. About half of the grade-school students are reading below grade level. City schools figure prominently on a state list of schools with substandard student performance; five city schools are so bad that they'll be closed if they don't improve dramatically this year.

THE CANDIDATES: *Wagner and Andrew Stein face off in 1977.*

At one recent board meeting, Quinones deputy Steven Schwager recited some of the dismal facts about lack of classroom space, slow maintenance schedules, and bureaucratic tie-ups. He explained that he was doing his best to change things, but, "as you know," he continued in a deadpan voice, "a large number of our folks were indicted for taking bribes" (from contractors hoping to speed payment of their bills). He added that "the indictments have sort of cleaned out Brooklyn." Nobody in the room seemed to stir.

"It's not a case of rotten apples in the barrel," says Hunter College president Donna Shalala, speaking of the New York City school system. "It's a rotten barrel." Still, for at least three years, Bobby Wagner has wanted a turn at running it. Now that the city schools have reached what may be the low point of their 88-year history, he has his chance.

BOBBY WAGNER JR. IS A slightly rumpled man, about five and a half feet tall. Although he is 42, his size and his gentle prep-school manners give him an almost puppylike quality. *Everybody,* it seems, calls him Bobby, and, like the character of that name in Stephen Sondheim's *Company,* he is a bachelor with a dedicated following of friends who worry about him. "People feel very attached to Bobby Wagner, and very protective of him," says Henry Stern, the parks commissioner. "Most people in politics always wanted to be noticed. They were the kids in school who wanted to be on the student council and were always raising their hands for the teacher. It enormously adds to Bobby Wagner's charm that he does not grab you on the sleeve and tell his story, like the Ancient Mariner."

Wagner lives alone—"beneath his means," as Stern puts it—in a small one-bedroom apartment on the Upper East Side. He seems politely nonplussed when talking about his private time. "I have friends, I have a social life" is as much as he allows. Stern says, "He goes out with girls, one at a time, very quietly."

His great round face is beginning to take on age lines, and his eyelids are acquiring the Wagner family's trademark sag—perhaps because of the workaholic schedule he keeps. The school board, although it takes up more than 40 hours a week, is technically a part-time job for which Wagner can be paid up to $37,000 a year, depending on the number of days he works. He is also adjunct professor of public policy at NYU; adjunct professor of urban planning at Columbia; a consultant to the Twentieth Century Fund, a nonprofit public-policy research foundation; and chairman of the Mayor's Commission on the Year 2000.

If Wagner seems comfortable in public service, the feeling may be genetic. He was born in the waning days of World War II, when his father was in the Air Force in Europe and his grandfather was in the Senate. "He sent my father a telegram saying, 'Congratulations, you have a son,' " Wagner says. " 'Of course, he will be named Robert Ferdinand Wagner III.' " He was, until his grandfather died in 1953, at which time his father dropped the "junior" and Bobby picked it up.

Until he stepped down in 1949, Wagner's grandfather remained an influential member of the Senate, chairman of the banking committee and sponsor of the Wagner Act, a landmark in labor law. Wagner's father became Manhattan borough president in 1949, and then, in Ed Koch's words, "one of the great mayors in New York history."

The former mayor is a proud father. "He has a great ability and integrity and a compassion for people," Wagner says of his son. But Bobby also has an independent streak: When the mayor delivered the New York delegation to John Kennedy at the 1960 Democratic convention, his son, a convention page, joined a pro-Stevenson demonstration.

In Wagner's mind, history and his family are closely entwined. "Understanding Bob's feelings about his family allows you to understand him," says Shalala, a good friend. "He knows his family history better than

Photograph by Fred McDarrah.

anyone. He has a sense of history, and he's trying to find his place in history. What motivates him is that tradition of public service in his family."

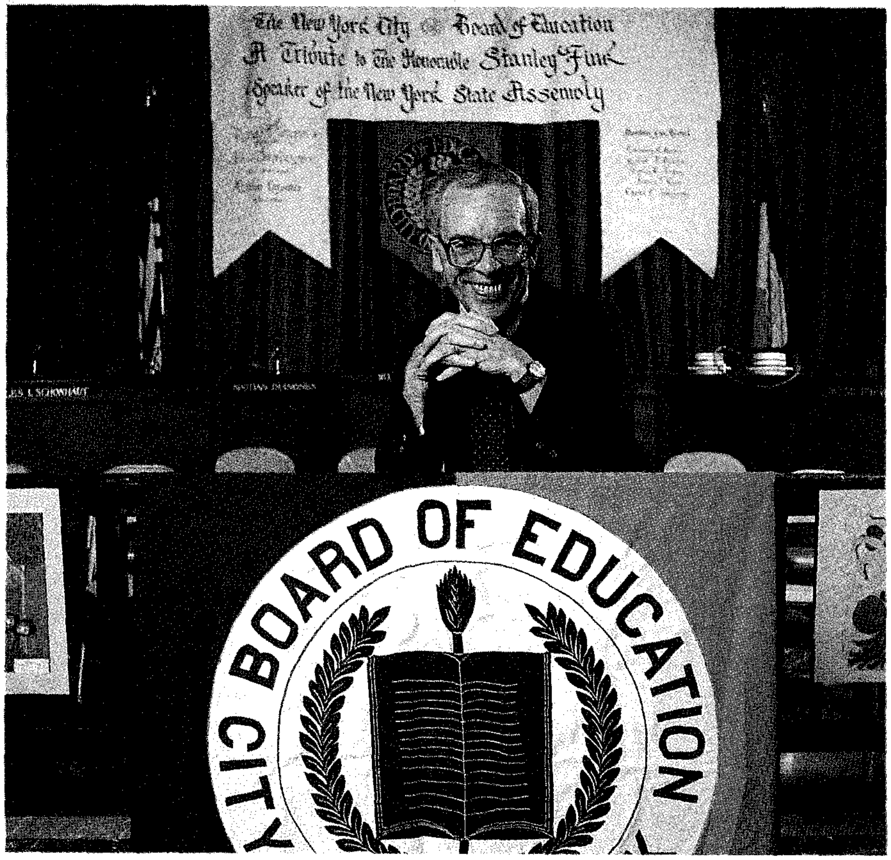
Wagner received an education befitting the heir to a powerful name. He went to Buckley—"I was probably the only *Democrat* there, let alone the only Catholic"—Exeter, and Harvard, where he wrote editorials for the *Crimson* and did a history thesis on former New York governor Herbert Lehman. He graduated magna cum laude and was class orator—the student commencement speaker chosen in a competition that measured delivery and cogency of argument. Later, he did graduate work at the University of Sussex, in England, and at Princeton's Woodrow Wilson School. "I found government fascinating, exciting," he says. "I was interested in it—maybe as a professor or a journalist."

Vietnam changed that. Caught up in the spirit of the times, Wagner became a McGovern delegate to the 1972 Democratic Convention and a deputy campaign manager for the East Side's liberal, anti-war congressman, Edward I. Koch. The next year, Wagner ran for councilman. It was soon obvious that he was not a natural-born politician. For one thing, he was widely perceived as the worst successful campaigner the city had seen. "I never thought I was as bad as everybody says I was," Wagner explains. "I never thought I was *terrible* at it."

In any case, the indignities of the hustings stung Wagner. At one subway stop, a campaign aide tried to get a bleary-eyed commuter to pause for an early-morning handshake. "Meet Bob Wagner," the aide said. "Mister," the man shot back, "at this hour I don't even want to met *Lindsay* Wagner." On another day, Wagner watched as a citizen dropped one of his brochures and trampled it underfoot. "I wanted to scream, 'Hey, that's my *face* you're stepping on,'" he recalls.

If there had been any doubt that Wagner lacked a politician's killer instinct, it was laid to rest when he began urging people to vote for his Liberal-party opponent, Henry Stern. His behavior wasn't really self-defeating—in the councilman-at-large contest, the two candidates who got the most votes won, and Wagner was considered a shoo-in. "The real contest was between the Republican, Bill Diamond, and myself," says Stern. "I was the one who needed the votes, and Bobby agreed. This came to the attention of his father, and his father is supposed to have said, 'No Wagner ever told anyone to vote for his opponent.' It was like the daddy lion telling the baby lion that lions are supposed to eat."

In 1977, Wagner tried to follow in his father's footsteps by running for Manhattan borough president. The understated, analytical philosopher of city government was shocked when he was beaten by the richer, flashier, but far less cerebral Andy Stein. To this day, Wagner and his close friends use the loss as a benchmark for measuring the impact of setbacks on Wagner's psyche. "It was bad," they will say of one disappointment or another, "but it wasn't as bad as losing to Andy Stein."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UNEASY ALLIANCE: *Chancellor Quinones. "I think we are colleagues," he says of Wagner.*

ED KOCH PLUCKED WAGNER from defeat, naming him chairman of the City Planning Commission, then deputy mayor. As a member of the Metropolitan Transit Authority Board, he helped Richard Ravitch, then the chairman, plan the restoration of the system's infrastructure and equipment. He oversaw the restructuring of the Health and Hospitals Corporation, streamlining the bloated, inefficient department. Wherever he went, he mastered the issues and made a reputation as a bureaucrat who, however gently, could get things done. He was considered by many reporters to be Koch's class act, the one official who'd give a straight answer. The mayor—not an easy man to work for—appreciated those skills. "He has an intelligence of the highest order," says Koch. "Bob Wagner has the kind of temperament, when he is in the chair, that permits a consensus to form in the most controversial of matters."

During his term as deputy mayor, that was almost always true. But Wagner's persuasive abilities seemed to fail him in the bitter fight over the closing of Sydenham Hospital, a small, inadequate facility in Harlem, in 1980. To any rational bureaucrat, the hospital was an obvious candidate for closing, but the situation needed more than a bureaucratic evaluation—for one thing, the hospital had unusually close ties to its community. Wagner persisted, and the battle was fought in the courts, on the picket lines, and in the media. In the end, Wagner prevailed, but the antagonism created made the victory almost Pyrrhic. Today, Wagner concedes that he should have worked more closely with the community.

Aside from the Sydenham controversy, however, Wagner's career in the Koch administration was a notable success, and it was because Koch had so much confidence in him that Wagner suffered the most humiliating defeat of his public life—"even worse than being beaten by Andy Stein," as he and his friends put it. In 1983, Frank Macchiarola was about to step down as chancellor of the school system, and Koch decided that Wagner should replace him. (Technically, the chancellor is selected by the Board of Education, and the mayor picks only two members; the other five are chosen by

STUMPING: *The indignities of the hustings stung Wagner. One day, he saw a man drop one of his brochures and trample it underfoot. "I wanted to scream, 'Hey, that's my face you're stepping on,'" he says.*

the borough presidents. But because the mayor has great influence on the Board of Estimate, which approves the school budget, the Board of Education usually sees things his way.)

Koch's relations with the city's minority leaders were particularly raw at the time, and when he put forward Wagner's name, black leaders countered by pressing the candidacy of Thomas Minter, a black who was a deputy to Macchiarola. A Hispanic candidate also emerged: Anthony Alvarado, a district school superintendent from East Harlem whose students had some of the most impressive test scores in the city. Koch, however, proved persuasive. The board elected Wagner chancellor, pending a *pro forma* waiver from the state education commissioner, required because Wagner had no graduate degree in education.

Wagner assumed the role of chancellor and took the reins of the system. From the start, he made a point of visiting minority neighborhoods. "I got into it, going out to the schools, meeting with people," he remembers. "The wounds seemed to be healing, and the anger was quite quickly disappearing."

But on a Friday night two weeks into his term, Wagner got a phone call from Albany: Commissioner Ambach had decided to deny the waiver. Wagner was out of a job. The decision stunned the city and state bureaucracies, and Ambach has never offered a compelling explanation for his decision. In July, Ambach announced that he would resign at the end of this school year, and several high city officials say he is being forced out because his Board of Regents is still upset that he didn't grant the waiver. (Ambach's notoriously bad relations with Governor Cuomo presumably did little to help his position.)

"Bobby was very deeply hurt when he was rejected for chancellor," says one close friend. "It was the biggest disappointment of his life."

For a man whose every word is carefully modulated, Wagner speaks with unusual passion about the experience. "I never expected to be caught up in a whirlwind of issues that had nothing to do with me, to be treated not as a real person, but as a token," he says. "It was disturbing and upsetting to be seen as a symbol of racism. To be vilified as I was by a number of journalists—Jimmy Breslin, in particular; Earl Caldwell, who said that my greatest educational achievement is that I can spell my name; Les Payne, who said something to the effect that the chancellor should be a black or a Hispanic, but at least, if it's white, some whites are handsome. There was an unbelievable amount of vitriol involved. Then to get a phone call on a Friday evening saying that the commissioner had issued his decision.... I was disappointed. Do I believe in truth through suffering? I'll leave that to Dostoevski. Obviously, I didn't like it."

FAMILY TIES: *Father and son in the former mayor's New York apartment.*

BUT THE WOUNDS EVENTUALLY healed ("As Disraeli said, 'Time is the great physician,'" explains Wagner), and by the beginning of this year, he was ready to try again. In December, Koch appointed him to a vacant seat on the Board of Education, and the mayor let it be known that he expected Wagner's colleagues to elect him president in due course. In July, they did.

"I am not the chancellor, nor should I try to be," Wagner says when he talks about his function. But in the hierarchy of the school system, power is fluid. As chancellor, Frank Macchiarola was the undisputed boss of the public schools. After Wagner's removal, the board appointed Alvarado, another strong chancellor, but his questionable financial dealings crippled and then ruined him. Alvarado's successor, Nathan Quinones, is a serious-minded, respected educator. "I have great admiration for Nat Quinones," says Koch. "He is an excellent chancellor."

But Quinones is not the leader that Macchiarola and Alvarado were. In his first year in office, Quinones neglected the traditional job of lobbying the Board of Estimate for money. His friends chalk it up to inexperience, but the result was the smallest increase in the school budget in recent memory. Although Wagner argues that Quinones has become a much better politician in the past year, he clearly will never be a center of power.

Enter Bobby Wagner. In just four months as board president, Wagner has emerged as the public—and political—voice of the schools. He insists that the day-to-day management of the system remains in Quinones's hands and that he has complete confidence in the chancellor—though some of Wagner's friends suggest that Quinones's future is uncertain. "It's still a relatively new relationship," Quinones says. "Bob is an individual who is extremely sensitive. I think that we are colleagues." Yet there is no question about which colleague is more equal: In a *Times* story two months ago, Quinones was quoted as supporting a proposal that Regents exams be given in languages other than English; Wagner was quoted as opposing it. The chancellor now says that he may reconsider. "The unfortunate thing was that we did not touch base on that," Quinones says. "I should not have commented on a report I had not received yet."

Wagner has clearly thought deeply about the problems of the schools. With little prompting, he breaks into a two-hour *tour d'horizon* of the system.

On school facilities: "A lot of people that vote just don't see the schools, don't know just how awful [the situation] is. Take the fact that the Catherine Street shelter, which had been a school, was considered unacceptable for the homeless and had to have $4 million worth of improvements made. Yet, only months before, it had been functioning as a school and housing students."

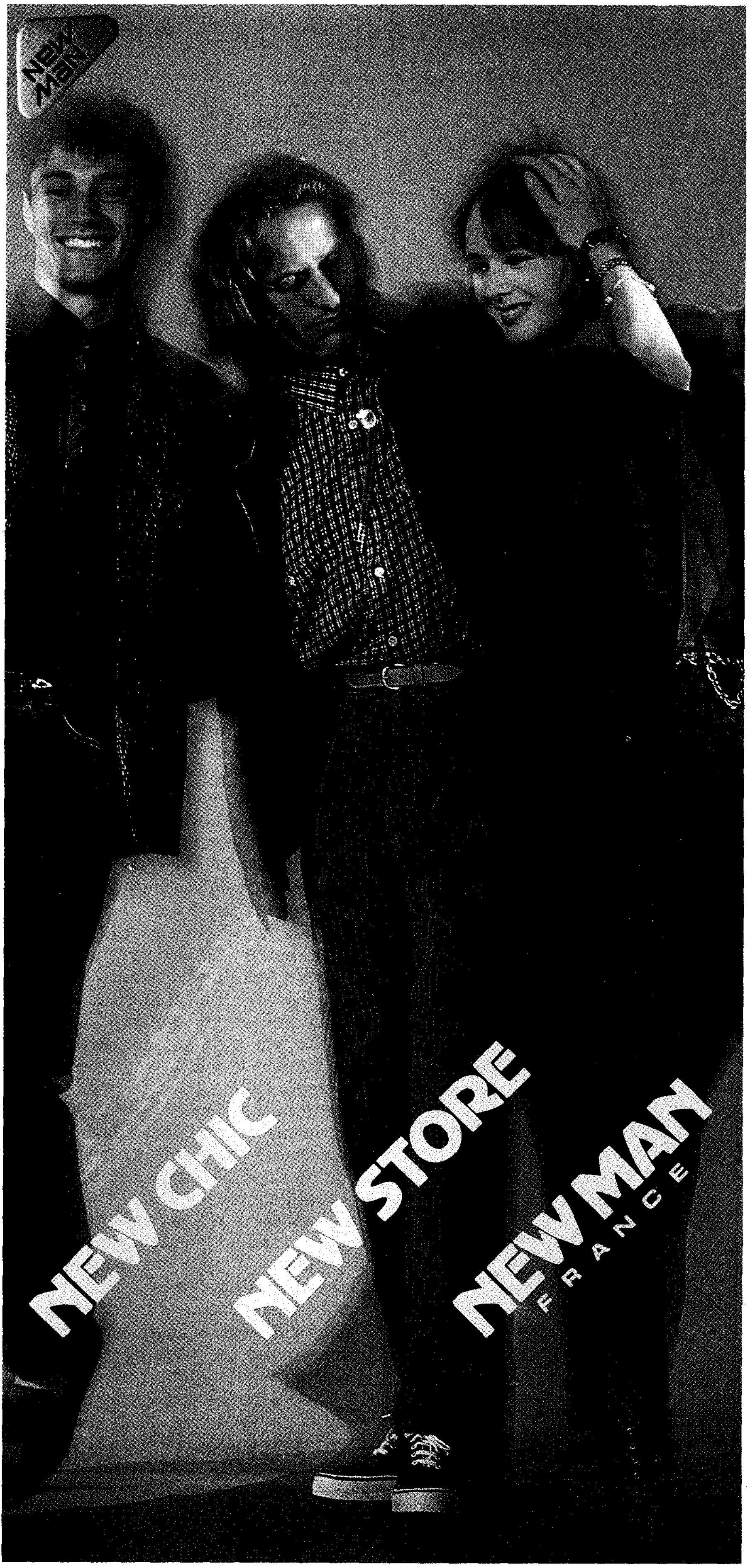
On class size: "What we know now is that smaller schools make a difference, particularly with kids from families that lack structure. With most students, [a small school] gives them a sense of place and belonging. It would make a lot of sense for us to divide up a school; it can be done within existing buildings."

On disruptive students: "We should look at whether any traditional high school is the answer for kids who are acting out, many of whom are overage and don't have the necessary skills. Smaller settings, smaller classrooms, not having periods that are 45 minutes each, letting students work at their own pace—that's got to be more of the answer."

On teachers: "It's a tremendous problem if we're going to say that teachers have to live in the city of New York and we're paying a starting salary of $20,000. It's very tough—unless you're already in the city with an apartment. But I think it's possible."

Wagner believes that his most important accomplishment so far has been persuading his colleagues and senior school administrators to adopt a program of reforms in the areas discussed above as well as in the governance of the schools. He has asked for a review of the way the system's administration works, as well as of the cumbersome division of authority between the central school board and the community school boards.

Beyond understanding the problems, however, Wagner must prove that he can do something about them—and on that point, his skills are not so appar-



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ent. "He's not an administrator. That's not where his training has been," says Shalala, though she quickly adds that his negotiating skills could make him invaluable in the job. Some critics are already complaining that Wagner seems to agree with whichever side of an argument is being propounded at a given moment. "I think he has that desire not to hurt people or tell them bad news," says Stern, who at times sounds a bit like his friend's Boswell. "His desire not to hurt people may keep him from doing things that have to be done."

Koch thinks that's unlikely. "You could *never* inhibit Bob Wagner from voicing, in a courteous way, his opinions," says the mayor. Wagner himself says, 'I think what [the school system] needs from me is taking clear stands on issues, going public, taking the flak that entails."

TAKING THE FLAK WAS EXACTLY what he had to do when the contraceptive controversy came out in the open. Though Wagner wasn't necessarily to blame, the way the matter was originally handled didn't speak well for the schools administration. In 1984, the Board of Education approved the establishment of health clinics at nine city high schools. Board members, however, apparently were not told that two of the clinics would dispense contraceptives to students and that the seven others would write prescriptions for them. "Nobody really explained to the board at that time what comprehensive health care would include," Wagner says. "But in fairness, my guess is that nobody asked either."

Meanwhile, the story hit page one, and the Roman Catholic church spoke out strongly, calling the situation "dangerous to healthy family values." But Wagner firmly believes that health care for adolescents has to include birth control, and he stood his ground during a meeting with church leaders. "I am a practicing Catholic," Wagner says. But "I don't believe I should impose my moral beliefs on others. As president of the Board of Education, I have to do what I believe is in the best interests of the children." He lobbied his fellow board members for a compromise: Limit the *dispensing* of contraceptives to students over eighteen at the two schools where it was going on and allow the other clinics to continue *prescribing* contraceptives. The night before the meeting, Wagner predicted that he'd win, 4 to 3, on the key vote. He ended up winning 5 to 2.

The fight over birth control overshadowed an earlier—and perhaps more telling—controversy in Wagner's young term. Last spring, Wagner let it be known that he supported the appointment of Columbia professor Frank L. Smith Jr. as head of the high-schools division. Before the board could vote on the appointment, Smith gave an interview to the *Times* in which some parents thought he advocated the dismantling of "educational option" schools—the special, career-focused high schools like Clara Barton (health care) and Edward R. Murrow (communications). These schools are extremely popular with parents, but Smith and Wagner object to the fact that their principals have been allowed to skim off the brightest applicants. Board policy holds that these schools must select a student body representative of the whole school population. Wagner persuaded his colleagues to approve Smith. He also got the board to agree to a plan that will limit the freedom of the option schools to choose their students.

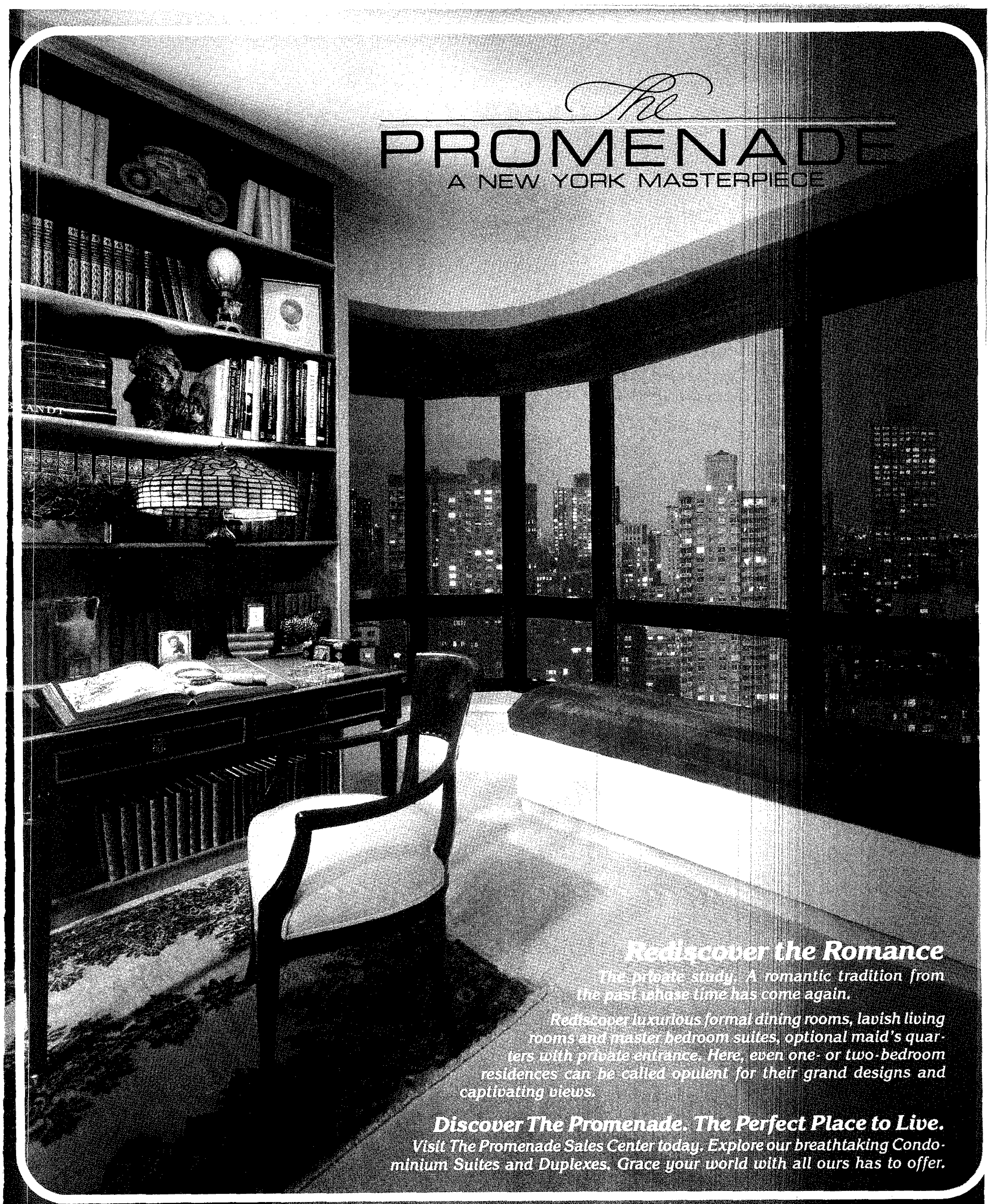
Wagner's most ambitious initiative so far has been a plan to extend free public education to four-year-olds throughout the city. The arguments are impeccable; most of the academic literature supports the idea that early-childhood education is crucial to later development. Families who can afford it send their toddlers to the private preschools that have flourished in the past two decades, but poor children don't get that head start. "It's obvious to teachers that if you don't get kids at a very young age and prevent them from failing, it's extremely difficult for those kids to turn around later," says Sandra Feldman of the teachers union.

The program will be expensive—Wagner estimates that it will cost $100 million. But it's in just such situations that Robert Wagner is most valuable to the school system. "He'll get what he needs," Koch says when asked about the program, which will be phased in over the next three years.

Despite the noisy start of his term, Wagner likes what he's doing, and if he wants, he can probably stay at Livingston Street for at least as long as Koch stays in City Hall. Whatever Wagner does beyond that will likely be in public service, too. "Every time someone has tried to lure him into the private sector, he has hesitated and not done it," Shalala says. Wagner himself admits that his highest current ambition is for an appointive job in some future Democratic administration in Washington.

But he is still his father's son and his grandfather's grandson; what's bred in the bone will out in the flesh—and sometimes at the polls. "I *liked* the independence of elective office," Wagner says. "And I would like to find out, once and for all, whether or not you need to be good at subway stops to win elections.

"Besides, I sort of like the idea of a diffident candidate." ■



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BY
JENNIFER CECIL
AND
LINDA WOLFE

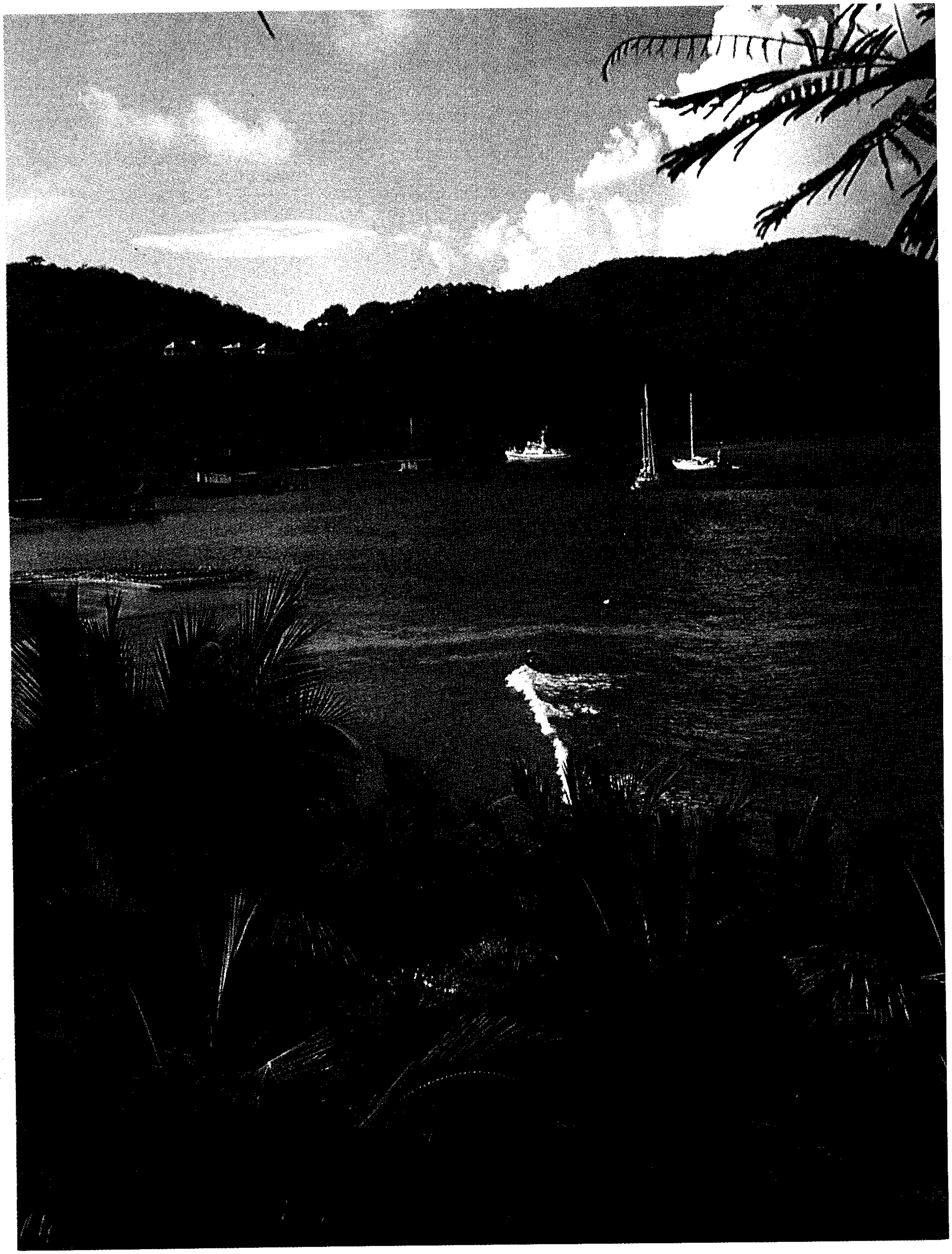
NEW ARRIVALS

OUR BIRD-WATCHERS WANDERED UP TO the Honduran mahogany bar and stared mutely as their daiquiris were poured from a Christofle shaker into giant crystal goblets. The implausibility of all this swank in the middle of a jungle left them speechless. But incongruity is precisely what makes the **Belizean** so disarming.

This twelve-guest resort—the poshest on Latin America's Caribbean coast—is the creation of Perrier scion Paul Den Haene, who spent four years establishing its six modish bedrooms, pavilion, and pool on the reef-sheltered shore of Ambergris Cay, off Belize. The slender cay—right at the mangrove-encrusted tip of the Yucatán Peninsula—was once the preserve of sport fishermen, hippies, and naturalists; an upcoming (January) feature on *Lifestyles of the Rich and Famous*, however, will certify it as the preserve of the chic elite. And that's who will, I suspect, be drawn to this bijou beauty.

After an admirably efficient transfer from the Belize mainland via air charter and launch, we arrived (the first paying guests to check in) and kicked off our shoes. At this ever-so-casual compound—three pale stucco buildings with turquoise tile roofs—going barefoot is a textured treat for city feet. To get to the sea from the planked decks, you pad over powdery, raked sand and miraculously green grass. The airy living-dining pavilion, filled with luxurious white sofas and pickled-wood furniture, is floored with refreshingly cool slate, and rustic clay tiles separate the pavilion from the bedroom clusters.

LETTERING BY GARY HALLGREN



Jerry Simpson

ALL IS SERENE AND BEAUTIFUL BOTH INSIDE AND OUTSIDE THE COTTON HOUSE, WHICH WAS DESIGNED BY A GREAT FANTASIST.

Breakfasting under umbrellas on the deck, we relished the fresh, icy papaya juice and the last eggs the hen had laid before being carried off by an ocelot. That night, as candles guttered in their ornate candelabra, we savored the rosemary-scented lamb and garden-ripe tomatoes but were disappointed with the frozen kingfish. (Since our visit, a new manager has taken over, and the menu planning is said to have improved.) The wine list included a discriminating selection of French still wines, Dom Pérignon 1978, and a sprightly house champagne.

The Belizean is a visual, as well as a tactile, feast. Its beveled panes sparkle like so many diamonds. There is lustrous mahogany furniture and a Spanish colonial fountain, trucked through the jungle from Guatemala, and tiles brought overland from Mexico. Weighty wood cabinets in every room hide VCRs and nineteen-inch color TVs. Polished plantation beds with fitted Marimekko sheets, as well as king-size plumbing fixtures in the flowered-tile baths, create quarters fit for a worldly banana baron; from these quarters, mahogany folding doors open to the sea. Our room had only one flaw: voices from the adjoining room carried through a handsome connecting door.

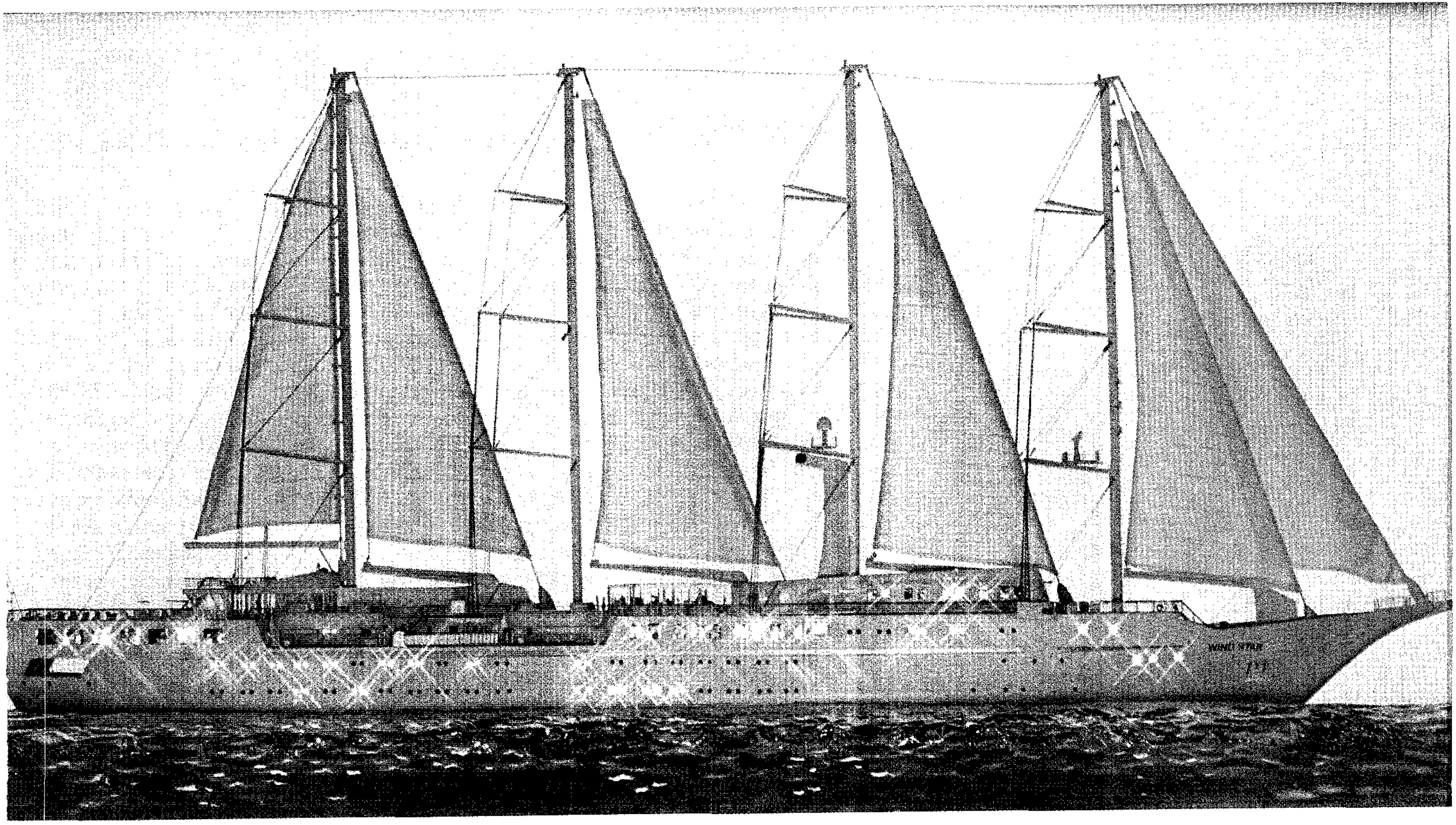
The water toys in the boathouse, including a Jet Ski and an Aquascooter, are state-of-the-art. Diving with PADI and NAUI instructors can be arranged, as can snorkeling above spectacular beds of exotic coral from the Belizean's 21-foot Mako.

Longing to make a safari? Fly to the mainland and explore the tropical wilderness along the Belize River, or visit Mayan ruins (Victoria House, page 81). We stayed put at base camp on the cay, lounging about and taking dips in the palm-shaded pool that Den Haene has set, with typical audacity, twenty feet above the sea in a truncated, neo-Mayan temple.

The Belizean, c/o First Resort Corporation, 307 East 56th Street, New York, New York 10022 (212-308-3330). From December 20 through April 19, 1987, a room is $345 per night, double occupancy. Three meals a day, taxes, service charges, and water sports (except diving) are included. Off-season rates are lower. The hotel is open all year. A.E., M.C., V. —J.C.

IN THE LATE SEVENTIES, THE famous and the fashionable clamored for reservations at La Samanna, on the French side of St. Martin. Often, there was no room at the inn. And so it occurred to Parisian businessman Guy Comparin that the time was right to open another deluxe resort in the same area. In 1981, he pur-

AT THE BELIZEAN, WHAT'S CHARMING IS THE INCONGRUITY: SWANK FURNISHINGS IN A YUCATÁN JUNGLE, AND A POOL (THIS IS ITS RIM) SET IN A NEO-MAYAN TEMPLE.



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COPTHORNE
◆ HOTELS ◆

chased a huge chunk of exquisite St. Martin hillside and beachfront. Early in 1985, about a year before the hotel finally opened, ads for the resort began appearing in chic magazines, making clear the kind of guests the management of **Happy Bay** hoped to attract: "A chauffeur is there to meet you when your plane arrives. . . . In your suite, Dom Perignon on ice, a Davidoff 5000, Parisian perfume. . . . Sleep in Porthault sheets. . . . The most refined and efficient hotel service available anywhere." All of this (and the fact that Happy Bay's rates were even higher than La Samanna's) made me set off for the new resort last January expecting paradise itself.

I didn't find it. True, I visited at a difficult time, only a month or so after the opening, a period plagued by problems, including that Caribbean hotelier's nightmare—a water shortage. But I also visited La Samanna soon after it opened, and though that opening, too, was beset by disasters—among them electricity shutdowns—one could tell that soon enough the hotel would be functioning like clockwork. At Happy Bay, the future is less predictable.

There *were* lovely things. Designed to accommodate only about 120 guests, the hotel sprawls across 32 acres. Most of the rooms are in spacious suites. The beach, a quarter of a mile long, is broad and very secluded. The dining room is sophisticated, the dramatic oval swimming pool elegant.

But there were also dismaying things. The suites, set in a semi-circle—like a wagon camp on some dangerous frontier—afford little sense of privacy. And there's nothing West Indian about the rooms, which are furnished with modern interpretations of Louis XIV and Louis Philippe beds, couches, and chairs: These quarters could be posh hotel rooms anywhere.

And on it goes. To open one of the two capacious mirrored closets in my handsome dressing room was to block entry to the other. The lamps in my bedroom had bulbs so dim I couldn't read by them, and the housekeeper had no brighter bulbs on hand. When I decided to move the reading lamp in the living room—set near two indescribably stiff armchairs—I found no electrical plug anywhere near the tolerably comfortable couch.

There were service problems, too. A bellhop spurned my tip, demanding more money because, he claimed, he had to share it with the assistant manager who'd greeted me in the lobby. But I had neighbors who fared even worse: Apparently, they hadn't been given any verbal information about the facilities when they'd arrived at the hotel—and printed information wasn't yet available in the rooms. At dusk, as they were getting ready to drive to a restaurant, they were relieved to learn from me that there was a restaurant right on the premises.

Admittedly, many of my objections to Happy Bay concerned *little* matters—all correctable. They concerned problems easily tolerated in inexpensive establishments, but irritating when encountered in expensive hotels. Take, for example, the fact that my suite had four—count 'em, four—telephones, but not a single pad on which to write messages. (Perhaps that was just as well, for there was no proper wastebasket in which to toss away papers.) Then there were the bugs. The pretty landscaping includes a large, shallow pond, and that might have accounted for the fact that we were deluged with insects. Yet there were no window screens on the suites' pond side, and—since there's no air-conditioning—guests had to leave those windows open. The mosquitoes swarmed. (When we called the resort last week, management assured us that these days there are wastepaper baskets in every room, and that the hotel has no mosquito problems.)

On the up side, there *was* Moët et Chandon and French perfume awaiting us upon arrival, and a car was provided free by management, and the sheets on the bed were indeed Porthault. And the bathroom, done up in pink-streaked and smoky-black marble from floor to ceiling, was cavernous. Handsomer still was the dining room, with its tufted gray-and-white cloth ceiling, crystal chandeliers, Palladian mirrors, and tables set with Christofle silver. There we dined one night on a fricassee of snails made with a brilliant fennel sauce, and lobster with watercress sauce in a light puff pastry. Another night, there was a seafood terrine, and veal scaloppine with a cream-of-snow-pea sauce. Trendy food. But excellently prepared. As for the swimming, it was spectacular, whether in the oval pool fit for a film star or at the remarkable beach—a long swirl of sand, dotted with sea grapes and palms, lapped by gently rolling surf. A happy bay, indeed.

One can only hope that this posh resort has gotten its act together, for it is a place full of promise.

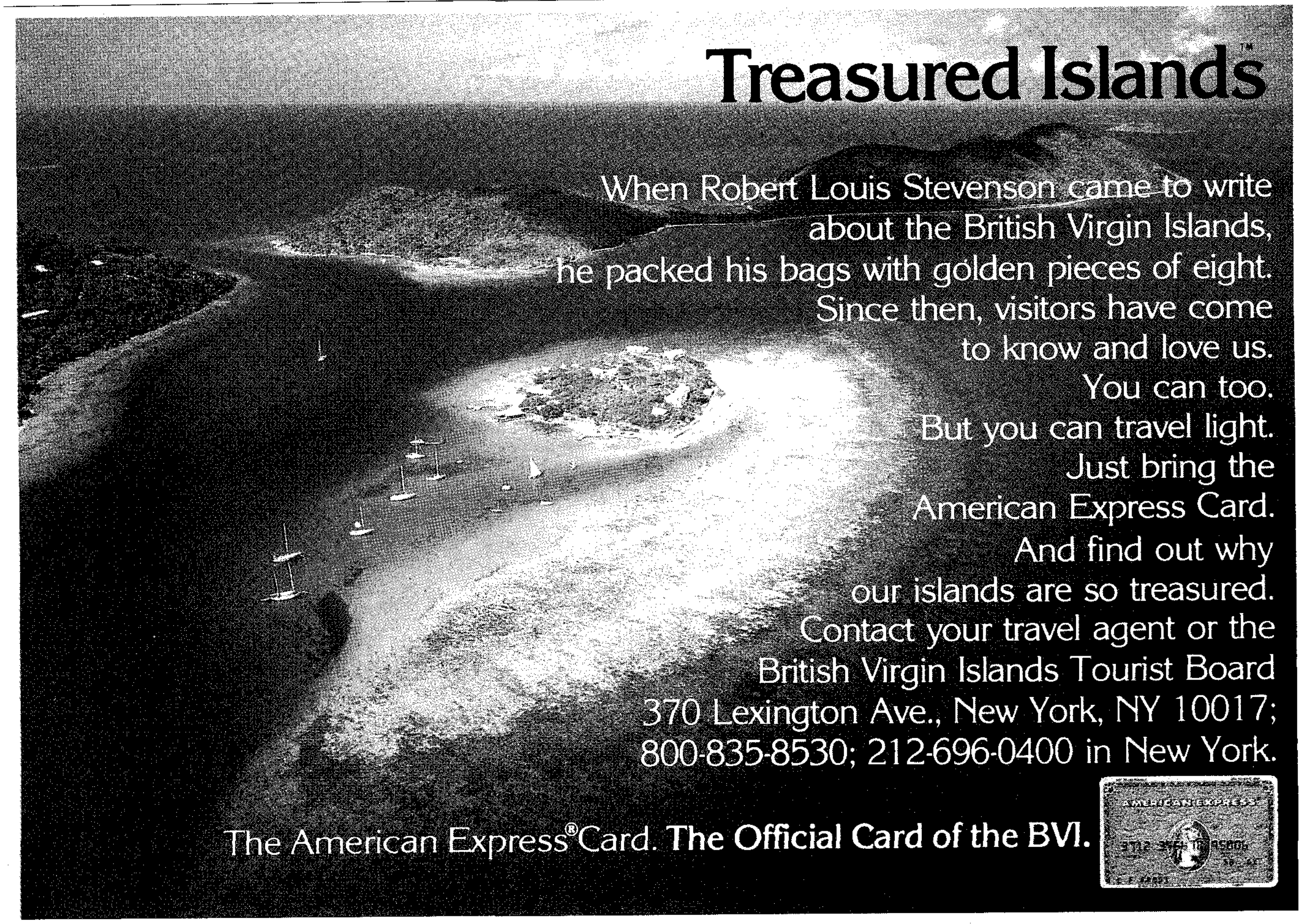
Happy Bay, P.O. Box 170, 97150 Marigot, St. Martin, French West Indies (596-87-55-20 or 800-622-7836). From December 18 through April 30, 1987, a room is $480 per night; suites are $550 or $600 per night. All are double occupancy. Breakfast, tax, service charge, and a car are included. Off-season rates are lower. The hotel sometimes closes in September and October. A.E., D.C., M.C., V.—**L.W.**

ONLY THE logo embroidered where the alligator should be distinguishes knit-shirted **Cormorant Beach Club** staffers from guests. With such totems, Wally Bregman, ex-president of International Playtex, and his wife, Robbie, late of Westport, have created, on St. Croix, a paradisaical decompression chamber for stressed CEOs and the upwardly striving. "We get a lot of burned-out yuppies," says Wally Bregman, and that makes perfect sense. The year-old club is as tastefully conventional as a shorefront home in Old Greenwich, as smoothly run as a White Plains corporate headquarters; the restaurant is as buoyant as a newly ascendant Manhattan café.

HAPPY BAY, ON ST. MARTIN, IS POSH, PROMISING—AND PRICEY: A VISIT JUST AFTER THE RESORT OPENED WAS BOTH PLEASING AND DISMAYING.

Greeted and whisked past the fishbowl-VCR room to a gleaming square bar, we were, seconds after arrival, sampling Wallaby Wallops—Domaine Chandon champagne, Triple Sec, and pineapple and orange juice—the best complimentary drink I've ever been handed. As we sipped, our luggage was deposited at the somewhat moderne stucco-and-coral-rock lodge a gentle, surf-splashed walk away.

In the generous rooms, everything is executive plush, top of the line, from the



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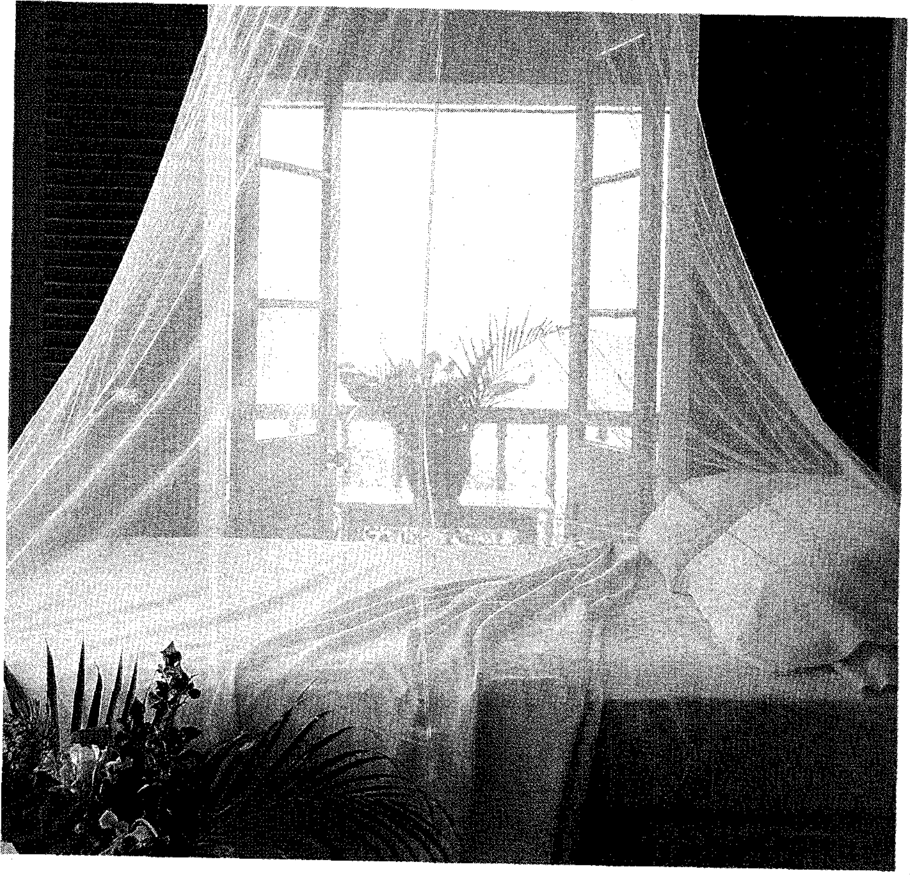
ISLAND TRAVEL

thick beige carpeting and peach terry bath sheets to the stitched floral spreads. Vertical blinds filtered the glare from our cantilevered seaside terrace, and a bleached-coral tub wall set off the twin porcelain sinks.

Situated on a generous swath of tropical beach in semi-suburban surroundings just three and a half hours nonstop from New York, the Cormorant Club is not quite out of this world. You can dial the States direct and read today's *Wall Street Journal* in your firm bed.

We had pungent gazpacho and juicy Swiss-cheese burgers on the Cormorant's manicured terrace before what turned out to be a spanking-good sailing trip. We cast off aboard Captain Heinz's trimaran (809-773-3161), heading for the signposted snorkeling trail off Buck Island and then to far better sightings on the outer edge of the reef. Book ahead for picnic cruises aboard the Bregmans' polished 47-foot staysail ketch.

Shoppers ride the Cormorant's $2 shuttle to the arched ocher passageways of once-Danish Christiansted, three miles away. Golfers head to the eighteen-hole Fountain Valley Golf Course. We drove to Victorian Frederiksted, which slumbers beside the brilliant tourmaline gulf, then took Route 63, bordering the gulf, to Sprat Hall, an offbeat beach bar, to lunch on spider-crab and toothsome lobster salads. Then we headed back to comformity at the decidedly couth Cormorant Beach.



TRANQUILLITY, ELEGANCE, BEAUTY, SERVICE—THE COTTON HOUSE, ON MUSTIQUE, IS A CARIBBEAN PARAGON.

We heard the liquid trill of a steel band from our high-back chairs in the dim oceanfront dining pavilion. Notable sauces enhanced the above-average fare. An arresting mustard-dill mayonnaise improved the fat, toughish fried shrimp in grated coconut batter; fresh lime vinaigrette added zest to the papaya–heart of palm–watercress starter; and a lemon-grass marinade infused my perfectly grilled tuna steak.

By last March, when we visited, the Bregmans had revamped only one of the two nineteen-bedroom buildings they had purchased from the old Pelican Cove resort. The second lodge is ready now. Can 80 guests be absorbed as effortlessly as 40? I'll wager they can.

Cormorant Beach Club, c/o David B. Mitchell & Co., 200 Madison Ave-

Photograph by Jerry Simpson.

nue, New York, New York 10016 (212-696-1323). From December 15 through April 21, 1987, a room is $300 per day, double occupancy. Tennis, snorkeling, breakfast, lunch, and all drinks ordered until 5 P.M. are included. Add 7.5 percent tax and 10 percent service charge. Off-season rates are lower. The hotel may close between June 30 and November 1, 1987. A.E., M.C., V. —J.C.

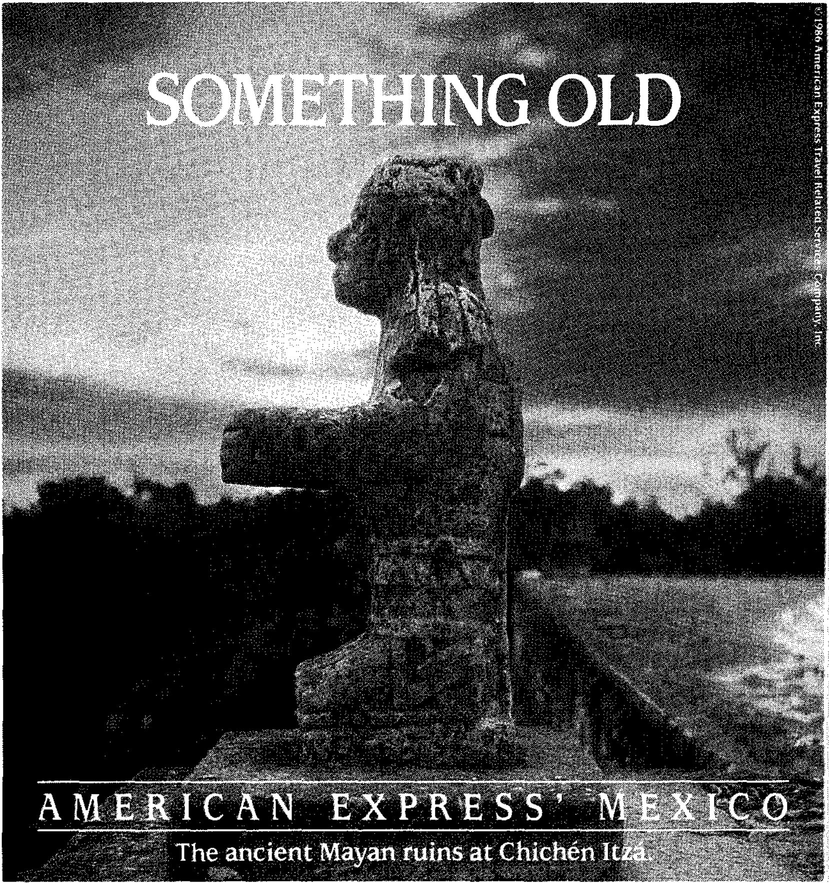
LONG-ESTABLISHED AND LOVELY

OLD CARIBBEAN HANDS WILL tell you that the **Cotton House** on Mustique is not what it used to be in the days when it was run as a club for England's titled and teh'bly rich—folks like Princess Margaret and Lords Litchfield and Glenconner—who own villas on the island. But if that's the case, it must have been unimaginably ideal in those days, for it is still a paragon of Caribbean perfection.

The hotel's majestically manicured grounds cover thirteen acres of beach and gently rolling hills on the two-and-a-half-mile-long island (politically part of St. Vincent and the Grenadines, but best reached by charter flights from Barbados or Martinique). The 22 guest rooms, set in grand Georgian-style houses and miniature bucolic cottages, are so elegant that they seem the embodiment of one's fantasy of what Caribbean lodgings should be. No wonder: They were designed by a great fantasist, Oliver Messel, an English architect and designer who specialized not just in homes but in stage settings. He modeled the guest houses after eighteenth-century West Indian great houses, and the cottages after slave quarters (shades of the French artistocracy playing at being milkmaids at Versailles).

My room, in one of the mini-great houses, had a wraparound terrace and graceful French doors opening onto a view of the sea and stately palms. At night, although there was no air-conditioning, wind swept through the room, making it so cool we had to close the doors. No matter, for inside, all was just as lovely. Beds with thick white bedspreads. Handsome paisley-print drapes. A large flowered rug over a painted stone floor. A writing desk. Comfortable armchairs. Often, staying in that enchanted room seemed just as appealing as pursuing out-of-door pleasures.

These pleasures are considerable. The hotel has an unusually sensuous swimming pool and two beaches—one on the Caribbean, another on the Atlantic. One, a moment's walk from the rooms, faces tranquil water, drifting sailboats. The


SOMETHING OLD
AMERICAN EXPRESS' MEXICO
The ancient Mayan ruins at Chichén Itzá.
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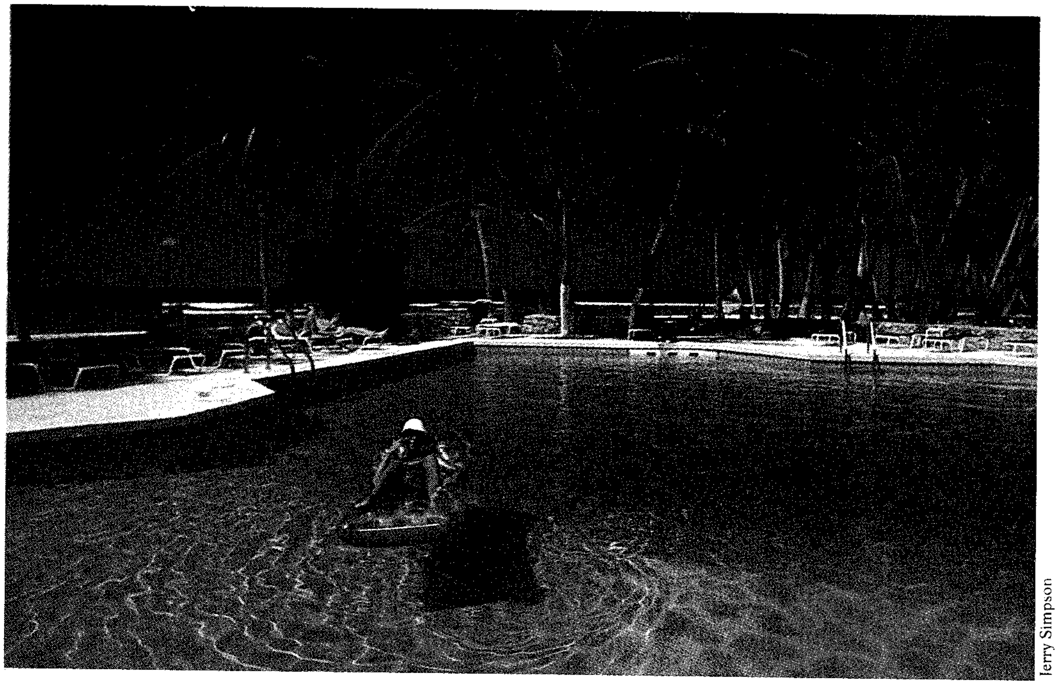

Jerry Simpson

EVERYTHING'S TOP OF THE LINE AT THE CORMORANT BEACH CLUB, ON ST. CROIX, A DECIDEDLY POLISHED REFUGE FOR THE UPWARDLY STRIVING.

other, more distant, is wave-tossed, challenging. Additionally, there's tennis, horseback riding, and the usual water sports. But be prepared: The Cotton House is sedate, and the island of Mustique can be claustrophobic. If you're looking for shopping, gambling, or nightlife, this spot isn't for you.

Of course, there's Basil's Beach Bar. Some years ago, recognizing that even Eden can get boring, the Mustique Corporation, the private company that developed the island, okayed the opening of this beachside restaurant and disco. During the day, you can order drinks, nibble on freshly caught grilled lobster, chat with boaters sailing through the Grenadines. At night, Basil's is theater: Dressed in jeans and T-shirts, the construction workers who are employed on the island as well as the stars of stage, screen, and scepter who own villas here jump up together to the radical rhythms and revolutionary lyrics of reggae.

There's little to do back at the Cotton House at night. At cocktail time, some guests gather in the lounge of the resort's main building, a reconstructed eighteenth-century cotton warehouse. They may make friends, or they may find themselves merely examining the eccentric furnishings, the enormous armoire cov-

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ered entirely with seashells, the water pitcher with ivory-tusk handles, the gigantic pink shell that was once a baptismal font. Then there's dinner—a pleasant experience, but hardly an exciting one. Typically, there'll be a hearty West Indian soup, some grilled chops or fish, an array of local vegetables, and a dessert of ice cream and local fruits.

Still, all in all, the Cotton House is remarkable—a luxurious-looking place that continues to offer the tranquillity and service that were once the hallmark of Caribbean resorts.

The Cotton House, c/o David B. Mitchell & Co., 200 Madison Avenue, New York, New York 10016 (212-696-1323), or Mustique, St. Vincent (809-456-4777). From December 17 through April 12, 1987, a room is $384, double occupancy. All meals are included. Add 5 percent tax and 10 percent service charge. Off-season rates are lower. The hotel is closed in September. A.E.—**L.W.**

THE SCREENED FAÇADE OF my whitewashed stone room was exceptional: There was no glass between me and bird songs, the spatter of sudden squalls, the rusty squeak of the claque-claques (huge crickets), or the breezes. Pulling back yards of flowered fabric in the morning opened the view to a density of yachts in Hurricane Hole, the innermost of the two harbors in Marigot Bay.

My hotel, the **Hurricane Hole,** which hugs a shimmering green slope beside this fabled bay on St. Lucia, is part of a tropical mini-world that also includes the Marigot Inn and Hillside Villas, each an engaging spot with its own ambience. Yachtsmen book the eight shipshape rooms in the balconied Marigot Inn, near the charter dock and commissary. Families and groups favor Hillside Villas' ten tin-roofed houses sequestered on a promontory facing into the sunset. Both of these hotels, furnished with rattan and prints, are situated near the mouth of Marigot Bay, hard by Doolittle's Restaurant and the water-sports center.

Not-so-nautical free spirits gravitate to Hurricane Hole, where each hibiscus-banked room (two in each of eight cottages) is casual, yet top-notch: There are queen-size beds, cushioned living areas, skylit baths, and discreet kitchenettes. Booze, butter, luscious St. Lucian bananas, and frozen meat and vegetables are available at the commissary. I did no more work than boil water for instant

SOMETHING NEW

AMERICAN EXPRESS' MEXICO

A colorful town market in Guadalajara.

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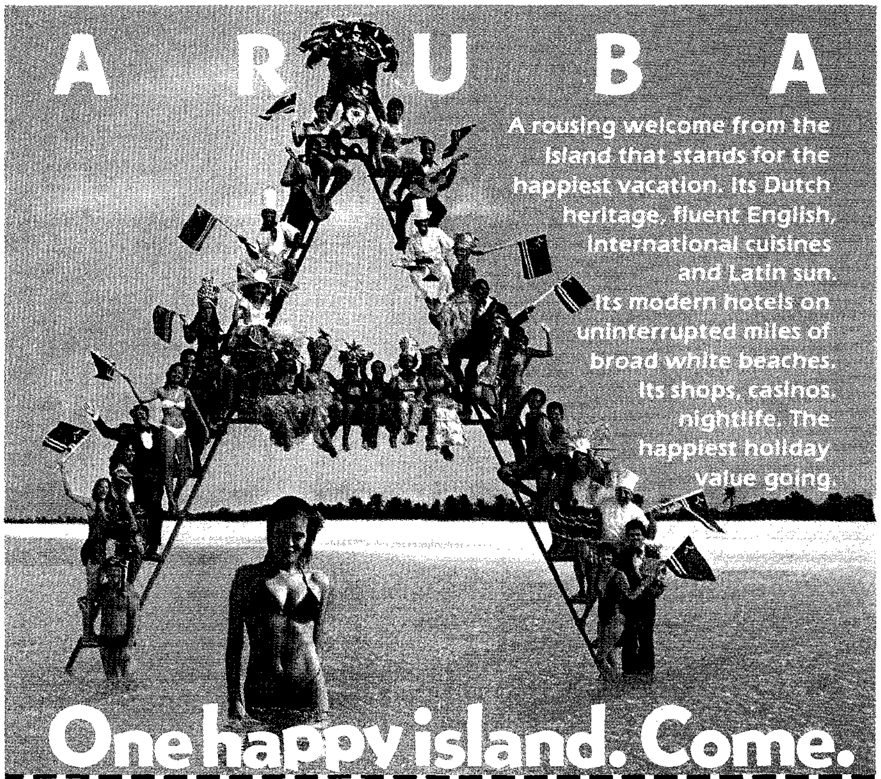
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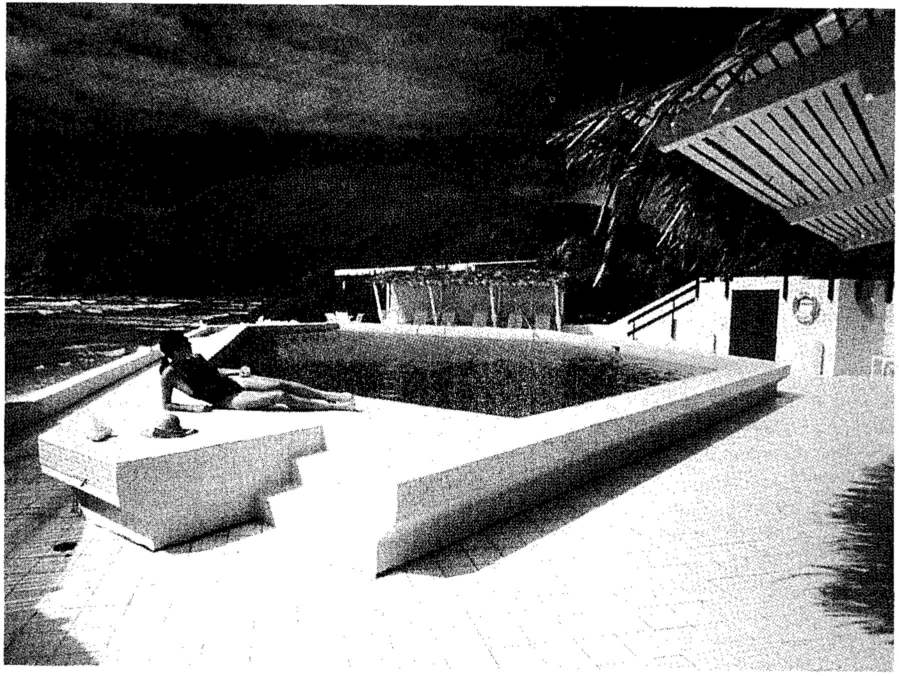
coffee while pondering the merits of breakfast at the Rusty Anchor, next door, or Doolittle's, across the bay.

Options are a Marigot Bay specialty, and you *can* have it all here. The Moorings, a classy charter-yacht operation that runs the three hotels, offers a dandy package for four at $818 per person: three nights aboard a skippered, provisioned yacht and four nights ashore.



BOOK AT BIRAS CREEK, ON VIRGIN GORDA, IF YOU WANT SOLITUDE IN A NATURALIST'S PARADISE.

Dusk at Doolittle's (*Dr. Doolittle* was filmed here) is ineffably romantic. Sunset tints your frosty piña colada as waitresses in artfully tied St. Lucian head scarves light candles and place hibiscus on each madras-covered table. But I had dinner reservations at the Rusty Anchor and, barefoot, crossed the sandy beach to reach the rackety Marigot launch that zigzags the bay between the guest quarters and the yachts.

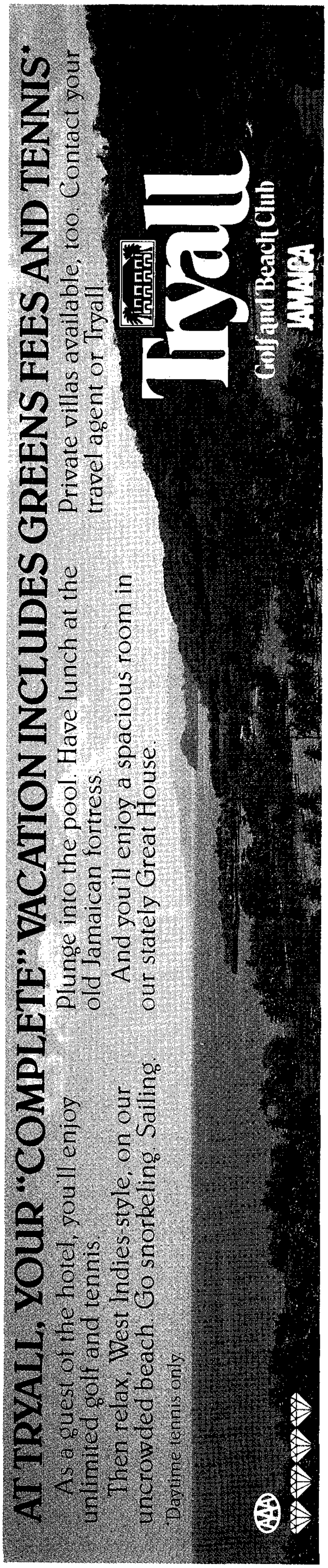
A tropical deluge drowned out the laughter at the Rusty Anchor's bar, but only momentarily. The congenial dining room glowed in the kerosene light, and I dug into delicate stuffed christophine. lightly seasoned and breaded. and broiled tender shrimp. Warm. fresh coconut pie was the tempting dessert.

Isolated Marigot's overwhelming beauty is its prime attraction, but you're not stuck. Take $5 excursions aboard the launch *Integrity* to Castries, Soufrière, and other ports, or hire a cab. (For other diversions, see Top O' the Morne, page 94.)

Save Gros Islet for Friday night, when the sleepy village wakes up for a hip-swinging dance marathon driven by a calypso beat. There are glowing braziers —heaped with barbecued chicken— tender stewed lambi (conch), and boys scrambling between the shaking dancers with buckets of icy Heinekens. Snake charmers, fire-eaters, a spontaneous limbo contest add drama. The $50 round-trip over perforated roads took an hour each way; it was worth every penny and bounce.

Hurricane Hole, c/o the Moorings, Marigot Bay Resorts, 1305 U.S. 19 South, Clearwater, Florida 33546 (800-535-7289). From December 15 through January 5, 1987, and January 21 through April 6, 1987, a room is $135 per night, double occupancy. (Between January 6 and January 20, the rate drops to $120 per night.) No meals are included. Add $30 per person per day if you want breakfast and dinner. Add 8 percent tax and 10 percent service charge. Off-season rates are lower. The resort is open all year. A.E., M.C., V. **—J.C.**

EVERYONE WANTS TO GO TO St. Bart's these days. It's still the "in" island, at least for New York literati, show-biz folk, the artistic, the musical, and the young at heart and in figure. If you like the Hamptons, the saying goes, you'll love St. Bart's.



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You may not, however, love your hotel. Because the island is so small (a mere 9.6 square miles) and so much in demand, hotels there tend to have grounds, rooms, or suites that are far less spacious than those the same amount of money buys on other islands. And the ocean swimming, even at some exceedingly expensive St. Bart's hotels, can be problematic. Costly hotels may be set on pretty beaches with water that is virtually unswimmable—either rocky and dangerous or weedy and so shallow that one must march for what seems like an eternity before getting wet to the knees.

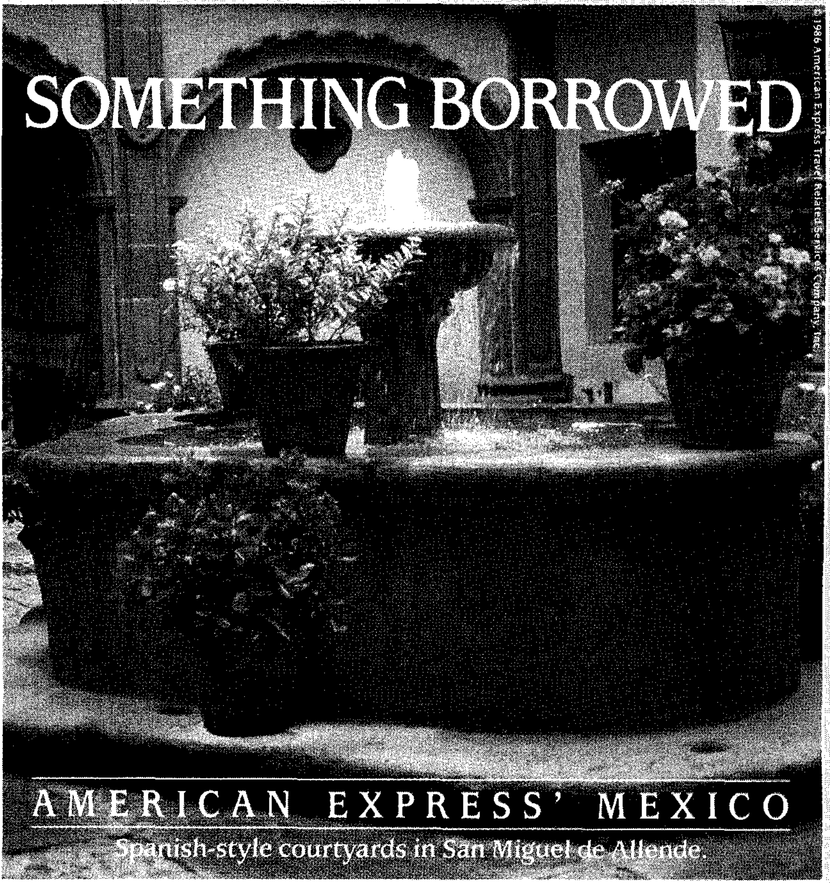
Les vrais St. Bart's lovers make a virtue out of necessity. "You shouldn't even *expect* big rooms, or to go swimming at your hotel," one aficionado told me. "St. Bart's style isn't to loll around your own place. It's to rent a 'mini-moke' and go tootling off to some wonderful distant beach."

Yes and no. The fact is, "St. Bart's style" is really a matter of expediency. There just aren't many hotels that have good ocean swimming or quarters that are worth the very high rates that are becoming more and more customary on the island.

A wonderful exception is **Taïwana,** a very small, very exclusive hotel near the northwestern tip of the island. A favorite of celebrities—Mick Jagger has dropped by, Christie Brinkley has stayed there, Billy Joel has lunched there—the hotel is actually a group of six cottages, one with one bedroom, four with two bedrooms, one with three bedrooms. Several of the cottages are smack on the idyllic, often empty beach, Anse des Flamands. The others, set back a bit, are close enough to the beach that guests can reach the water in moments.

The cottages—lemon yellow, mango pink, seafoam blue—have pitched, tiled roofs and the gingerbread trim common to the Caribbean islands. Inside, there are antiques, wicker couches, bright, summery upholstery; some rooms have handsome four-poster beds. Big, enclosed terraces shield the cottages on the beach from public view. Several of the rooms have a little garden; all are equipped with mounds of soft towels and attractive wall hangings or paintings. Though some cottages contain no air-conditioning and none have screens, all the rooms are cool and, generally, bug-free.

Taïwana has few amusements. People go there to be alone, or alone together. But there is a billiard table under a tile-roofed, open-to-the-sea-breezes shed, a very pleasant pool, and an exceptional informal restaurant frequented by French people from all around the island. One sits there barefoot and dines spectacularly on simple but elegant salads, freshly caught grilled fish, or, on


SOMETHING BORROWED
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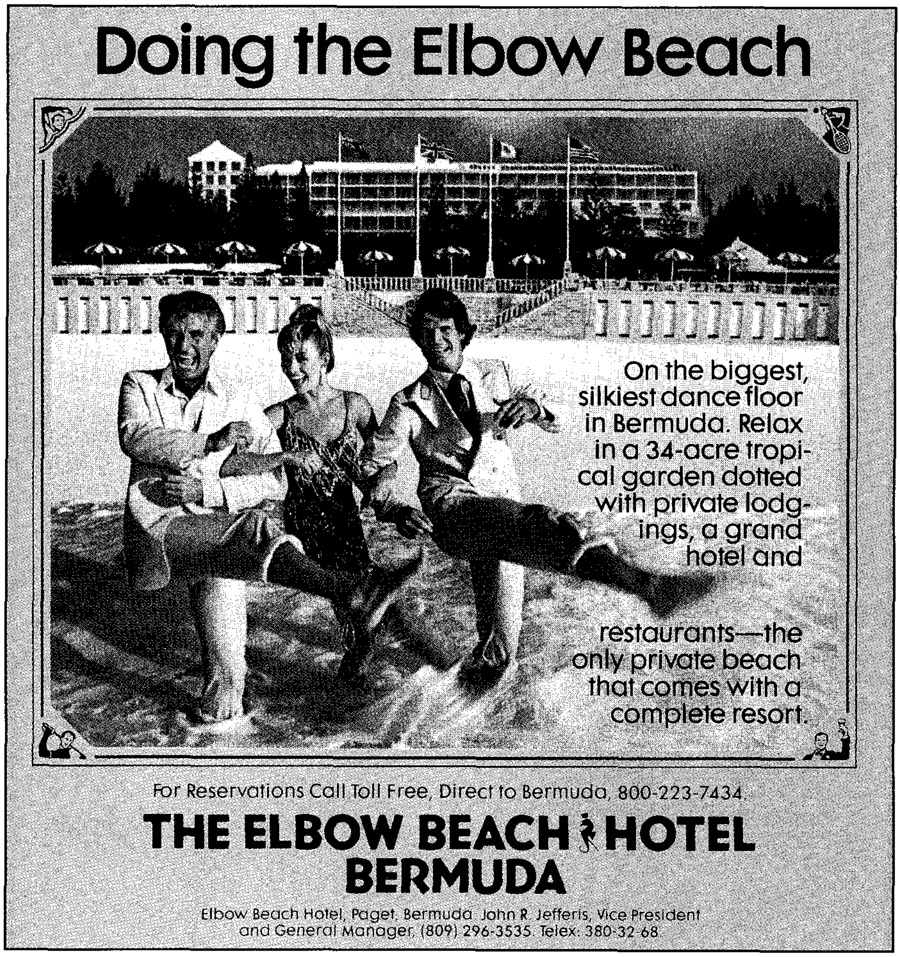
AMERICAN EXPRESS' MEXICO
Spanish-style courtyards in San Miguel de Allende.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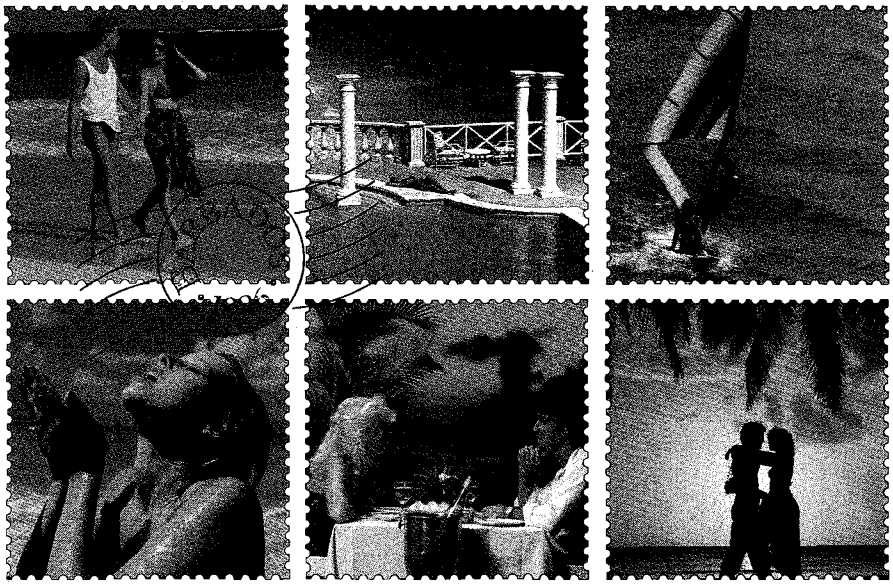

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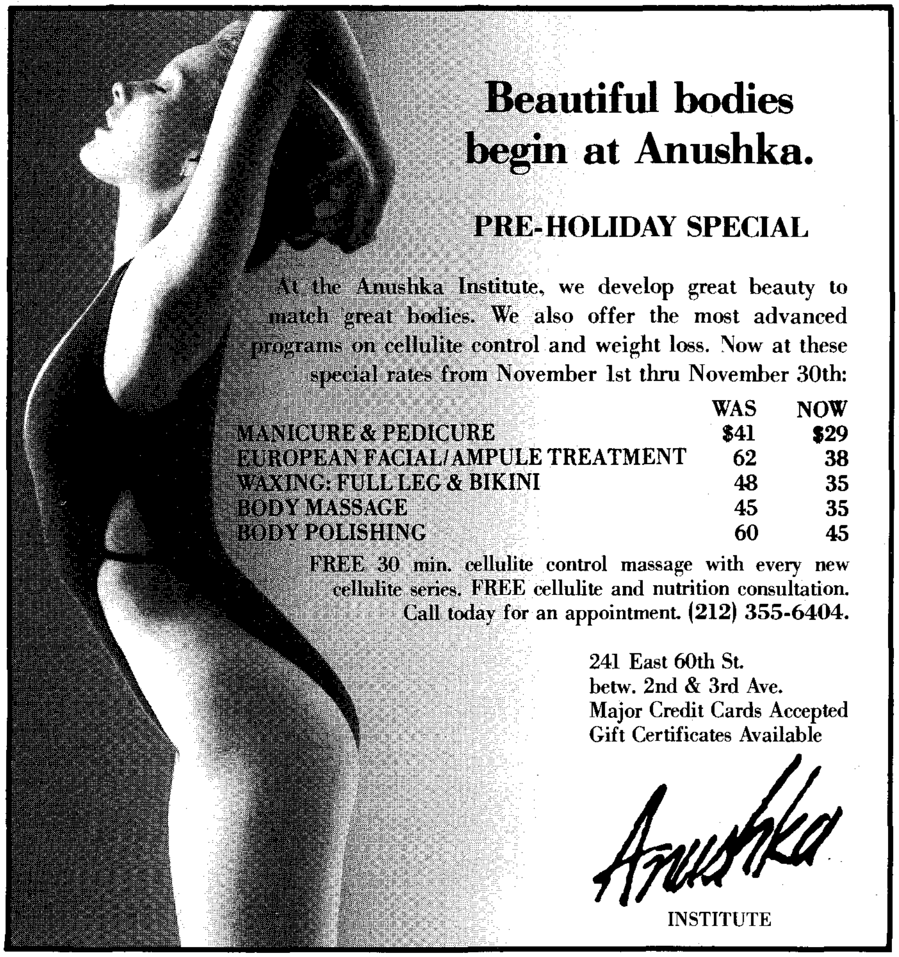

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ISLAND TRAVEL

lucky days, the owner's specialty, "porc de mon élevage"—home-raised pork, served with a spicy local sauce.

St. Bart's has numerous fabulous places at which to take the evening meal. One of my favorites is romantic La Toque Lyonnaise, set poolside at the hotel El Sereno and decorated with blue mirrored walls, hundreds of tiny light bulbs, and bouquets of red and white silk flowers. The cuisine is exceptional, particularly the hearty, invigorating soupe de poisson and the chef's lobster stew, made with a rich sauce armoricaine. Another favorite, Aux Trois Gourmands, is probably the most glamorous restaurant in the Caribbean. It has a burgundy-and-white canopy, a splashing fountain, an enormous birdcage, Lalique lamps, tables set with gigantic Villeroy & Boch plates, dreamlike paintings of tropical scenes. The cuisine is nouvelle: salads of designer lettuces; warm scallop salad; wedges of salmon flown in from Paris and delicately poached; fillets of red snapper set like the sun's rays around a hot center of red-pepper mousse.

Taïwana and these restaurants are expensive. But so is much of St. Bart's, and with less reason.

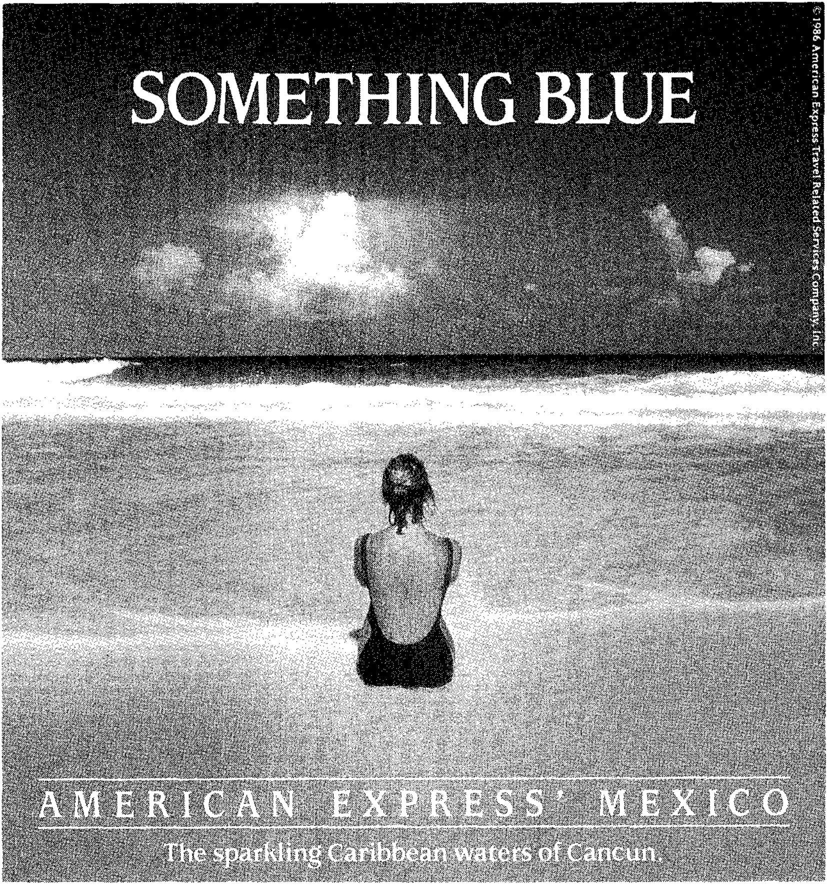
Taïwana, Baie de Flamands, St. Bart's 97133, French West Indies (596-27-65-01). Year-round, the one-bedroom cottage is $460 per night, double occupancy; a two-bedroom cottage, sleeping four, is $520 or $650; the three-bedroom cottage, sleeping six, is $1,000. Breakfast is included. The hotel is closed in September. No credit cards. —L.W.

ANOTHER DELIGHTFUL ST. Bart's hotel is the **Filao Beach,** located on the Baie de St. Jean. Filao is the only hotel on the island listed by that distinguished and generally reliable French publication *Guide Relais & Châteaux.* It isn't an opulent place. The rooms—there are 30—are small, and utilitarian rather than luxurious. Everything one needs in a hotel room is present—air-conditioning, a big bed, a couch, a cocktail table, armchairs, a desk—but there's nothing spirited about the furniture. The colors in the sitting area are conventional; the mats on the terrace deck chairs are thin. Nevertheless, Filao offers something that many of the Caribbean's more glamorous hotels don't: It is amazingly well run. The rooms are impeccably clean. The bartender remembers your name and your drink, even after you've been there only a single day. And the maids and waiters — many are from the French West Indies rather than from mainland France (as at other St. Bart's hotels)—are unusually cheerful.

The credit goes to manager Albert Veille, who used to run the Hôtel Bakoua on Martinique in the days when that hotel was *the* place to stay in the French islands. Veille, one of the most experienced hotel managers in the Caribbean, came to St. Bart's in 1981, when Filao was being built, and was involved with the hotel from the start. He is enormously energetic—always on the go, whether overseeing the bilingual desk clerks, greeting people around the pool, or standing in the kitchen of the hotel's poolside restaurant, helping the busy cooks sizzle the pommes frites. And perhaps that is why the staff is so efficient and cheerful.

TAÏWANA, ON ST. BART'S, HAS STYLE AND A LOCATION THAT JUSTIFIES ITS HIGH RATES.

As for the setting, Filao Beach is smack on the sands of the island's most popular beach, by the Baie de St. Jean, known for its bikinied and topless sunbathers and its intrepid windsurfers. You have only to wander the tiny path through the hotel's small, neat grounds to reach the water—and your deck chair. All around you will be those who have *traveled* to this beach—a favorite because of its people-watching possibilities and its calm, eminently swimmable surf.



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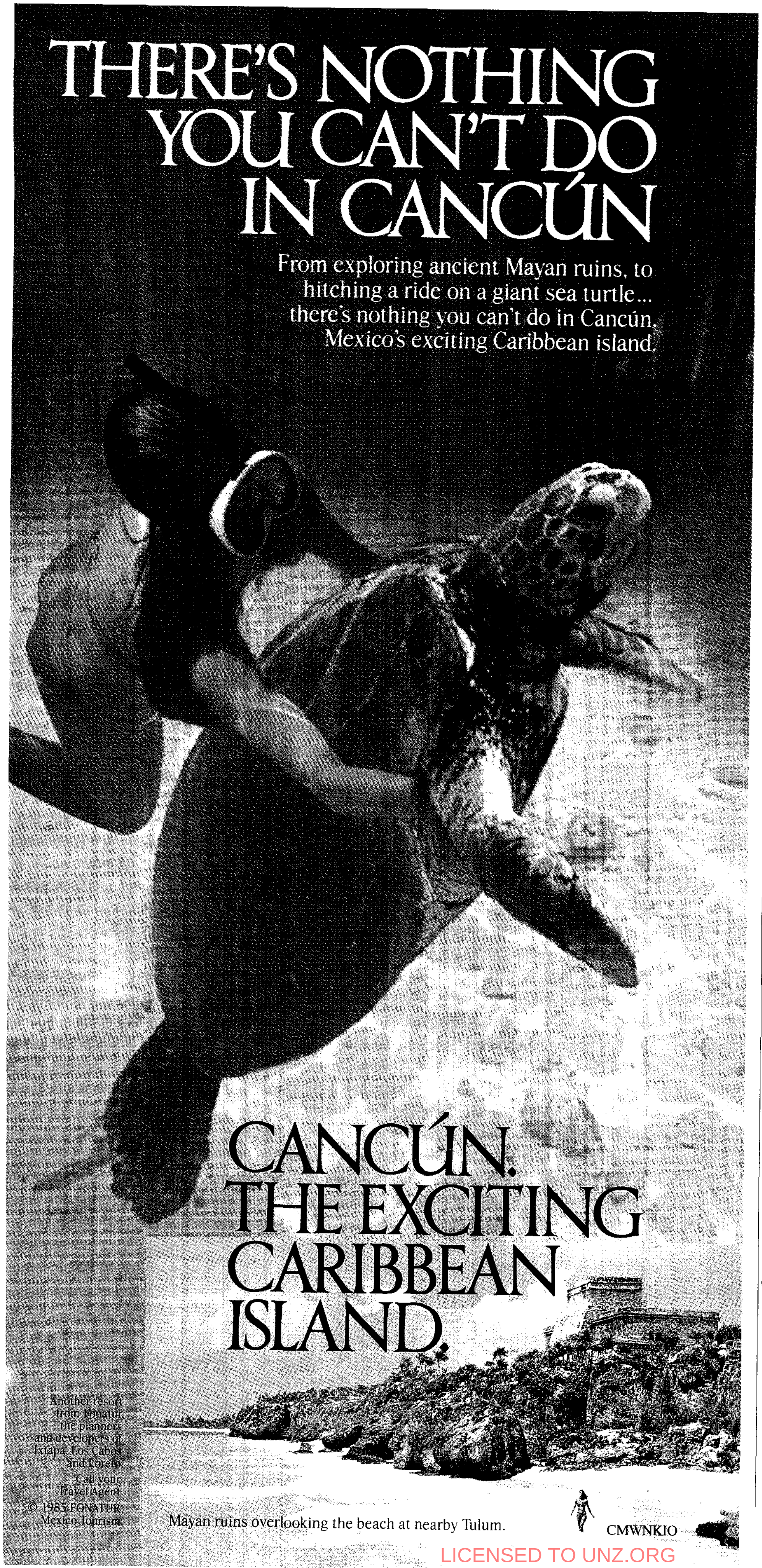
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Mayan ruins overlooking the beach at nearby Tulum.
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You can also swim in the hotel's large pool, right at the beach. There, beneath a fluttering of international flags, conviviality and bonhomie flourish all day, with guests chattering away in French, English, and several other tongues.

The food at Filao is commendable. The Continental breakfast consists of fresh pineapple from Guadeloupe, flaky croissants and chocolate rolls, and a huge carafe of coffee. Lunch can be purchased at the pleasant beachside restaurant, where prices are lower than they are at many other places on St. Bart's. It is primarily traditional French bistro fare—those pommes frites, omelets, a perfect salade de tomates, leeks vinaigrette, ragout of beef, 'amburgers. But there are touches of creole cuisine—crabe farci (stuffed crab back), and grilled fish served with sauce chien, that wonderful, fiery French West Indian invention. If you don't order any creole dishes at lunch, be sure to have a drink at the restaurant bar at sunset and sample the customary finger food; the bar serves some of the best acrats de morue (codfish fritters) I've tasted.

Filao does not serve dinner. But perhaps that's just as well, for it forces guests to try out the island's numerous, distinguished restaurants.

Hôtel Filao Beach, Baie de St. Jean, B.P. 167, 97133 St. Bart's, French West Indies (596-27-64-84 or 27-62-24). From December 20 through January 1, 1987, a room is 1,800 francs, single occupancy; 1,900 francs, double occupancy; 2,000 francs, triple occupancy. From January 2 through April 30, 1987, a room is 1,300 francs, single occupancy; 1,600 francs, double occupancy; 1,900 francs, triple occupancy. (The current exchange rate is 6.35 francs to the dollar.) Breakfast, taxes, and tips are included. Off-season rates are lower. The hotel is closed from September 1 to October 10 each year. A.E., D.C., M.C., V. —L.W.

CARNIVAL NIGHT AT BIG, bustling **Divi Divi** was an ingenuous bash: Employees circled the pool, modeling entries in the "Cut Your Own T-Shirt" contest, and we cheered those who had participated in February's Carnival—the fête's king among them—as they sashayed by in sensational costumes. After that, talented local teenagers did some synchronized swimming. After *that,* we all discoed to a "tumba" beat.

Divi Divi, set on a stunning stretch of Aruban beach, provides round-the-clock diversion for 400 guests, and provides it with spirit. Two pools, a lavish restaurant, a casual café, two bars, tennis courts, a schooner, and the Alfred G. Fretwell outdoor Jacuzzi are gracefully separated by lush plantings and acres of lawn. Now hook *this* resort to the adjacent sister properties—the less expensive Tamarijn Beach Hotel, the Dutch Village time shares, and a jolly blue-domed casino with a first-rate shopping bazaar—and you've got a whopping-great amusement park. But without the guidance of Suzy, a guest coordinator, I'd still be disoriented.

This something-for-everybody abundance, however, is what really turns most guests on. At 4 P.M., a middle-aged, beer-guzzling bunch were warming up with college cheers on the beach. Just out of earshot, a young couple contentedly sipped Chablis to taped Brahms. I strayed to the Alhambra Casino ("as good as you'll get in the Caribbean," according to one cigar-smoking pro), where croupiers dressed for the bullring rolled dice.

But Aruba isn't all blazingly beautiful beach. The stars of this island are the Arubans—relaxed, affirmative, simpatico. Then, too, the surrealistic landscape is a powerful lure. Drive north past the flagrantly turquoise waters and good snorkeling at Arashi to the spooky nickel-gray flats ghosting from the Hutishibana lighthouse to the sea. Then head to Ayo, where organ cactus and giant diorite boulders burst from the parched earth. Improbably cozy red-roofed cottages dot this tortured rockscape, which is shaded by wind-bent divi-divi trees. For informed explorations, hire knowledgeable Julio Maduro (297-8-21149) as your guide.

Clutching a map from the Divi's open-air reception area, I found my *casita,* which was not the secluded little cottage I'd expected, but rather a spacious—and meanwhile, lackluster—room with faded (though clean) tiles and spread. So I moved to a spiffy blue, suite-like balconied room in the vaguely Moorish "Divi Dos." Separated from the rest of the complex by a road and a $30 surcharge, these luxury rooms provide Jacuzzis and Continental breakfasts, which Divi Dos guests can have on their private terraces while below, trenchermen put away six to eight pastries (the consistency of cardboard) apiece.

At dinner, my red snapper hollandaise was succulent, the appetizer shrimp were mushy and old; meals at the Divi are more notable for size than refinement. The guests don't mind; their hearts belong to Divi. As we flew home, in March, a tanned Long Island couple grinned and said, "We just rebooked—two weeks next March."

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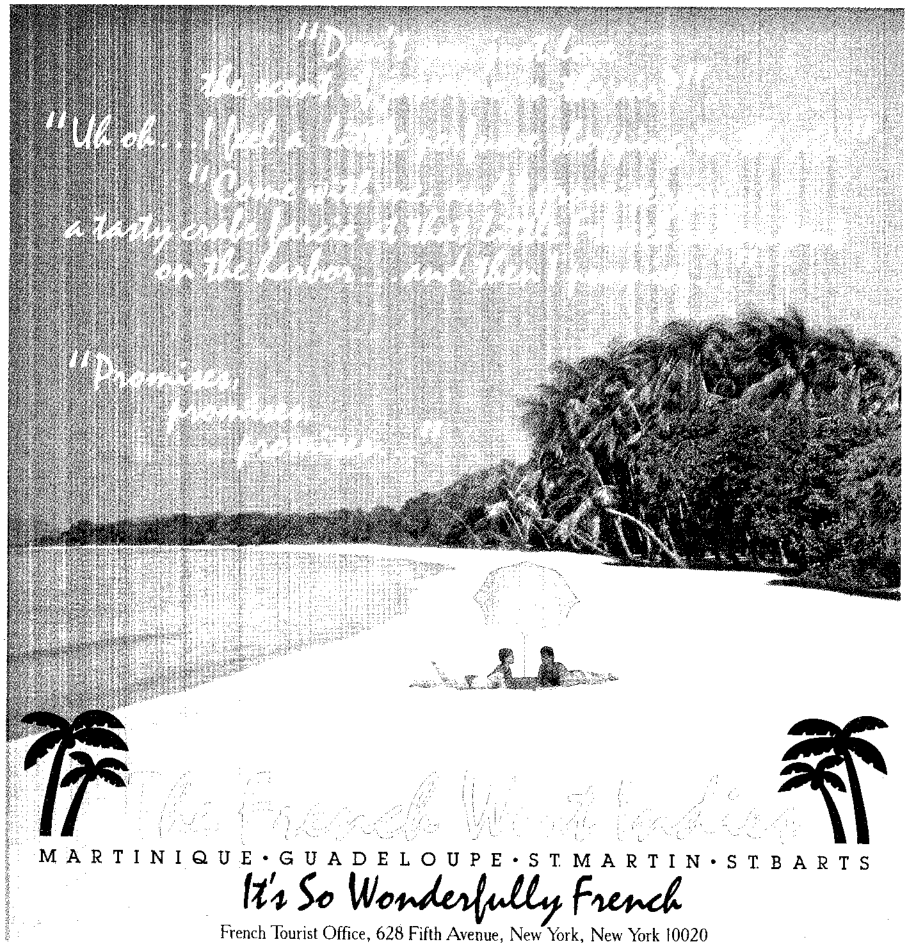
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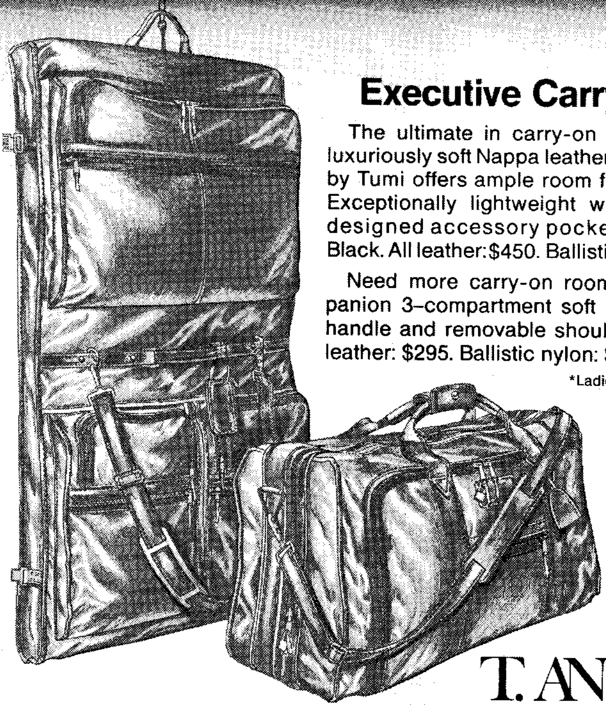

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Divi Divi Beach Hotel, c/o 520 West State Street, Ithaca, New York 14850 (800-367-3484). From December 20 through April 4, 1987, a luxury room in "Divi Dos" is $230 per night, double occupancy; Continental breakfast is included. A *casita* is $200 per night, double occupancy; no meals are included. Add 6 percent tax and 10 percent service charge; there are extra fees for all water sports and night tennis. Off-season rates are lower. The hotel is open all year. A.E., D.C., M.C., V. **—J.C.**

NATURE GETS FIRST BILLing at **Biras Creek,** a cordial, upper-bracket hideaway tucked between sea and sound on Virgin Gorda. Near the tennis courts, there's an eerie thicket of skewed red turpentine trees. Birders stalk the brackish sanctuary a five-minute walk away. Booted hikers climb rocky trails in the sere hills. We biked to a sandy crescent at Deep Bay for a beach barbecue complete with steel band, honor bar, and delicious smoke-blackened chicken and tender ribs. The guests nodded to each other amiably, but kept mostly to themselves.

Don't come to Biras Creek to party. Solitude is what you'll find here, whether your style's Vuarnets and pareus or Bermudas and a floppy white hat.

Not only is a word seldom heard, but a daytime guest is seldom seen. Couples are likely to retire to the mauve-and-rose-cushioned confines of their living rooms—or to the tiled terraces where sea-foam slips through sea grape at their feet—to savor the lunch the hotel has packed for them in an Igloo chest.

There are two seemly suites in the yellow stucco cottages, which are cloaked in glossy almond leaves and singularly private. The two large glass-fronted rooms are furnished, predictably, with quality rattan; refrigerators are stocked with Mount Gay rum and Coke; and there are surprisingly sybaritic open-air showers off the white stucco bathrooms. We found the toiletry space skimpy, and we needed a second bed light. But these L-shaped rooms, in their arboreal setting bordering Bercher's Bay, are quiet and pleasant.

Biras Creek is a thoroughly *nice* resort, but it lacks a distinctive style. At the moment, Biras is making the transition from being the subsidized preserve of the knowledgeable few to being a more profit-oriented, less clubby place that management (new since my March visit) is working to define. Meanwhile, the serenity remains intact.

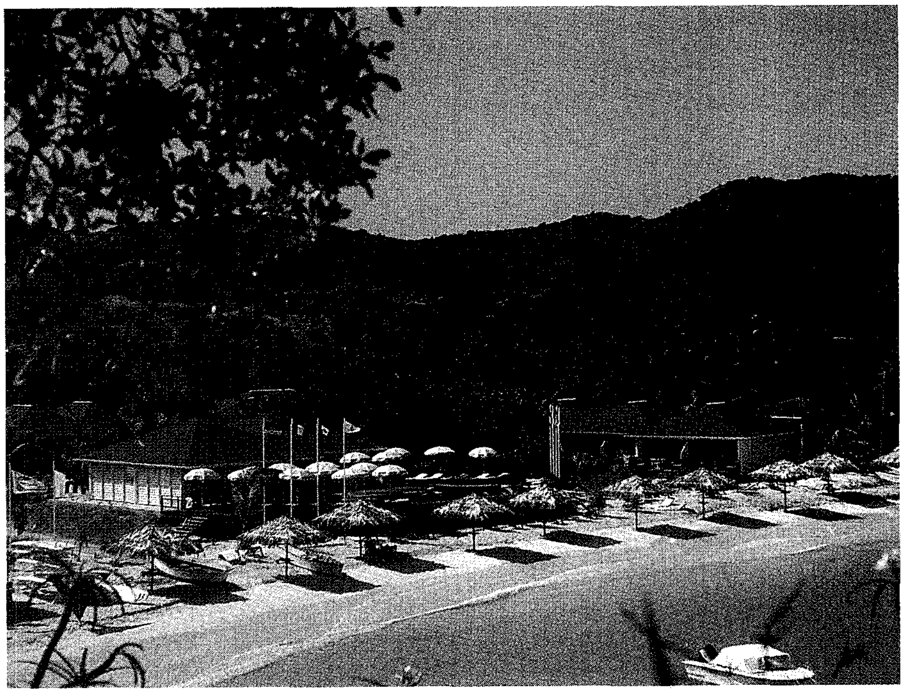
Virgin Gorda is one of the decidedly nautical British Virgins. Join the fleet. Scoot about in powered dinghies. One cloudless afternoon, we chartered the elegant sloop *Mirage V* to investigate the sound. Next day we swam in the limpid waters off secluded Anguilla Point, boating back to sample the highly touted curry lunch. A hearty sagh gosht—cumin-accented chunks of lamb and spinach—was adroitly prepared; the lobster meat dolloped with dill mayonnaise was even better.

The 360-degree view from under the conical roofs of Biras's sculptural stone hub is smashing. And the cuisine in this aerie is sophisticated, in keeping with a decade-old reputation for fine food and wine. The wine list, especially deep in Bordeaux, remains impressive, although one 1978 La Tour-Saint-Bonnet was listless. Dinners are still uneven, but an intense homemade tomato bouillon and Parmesan-sprinkled spinach-and-palm-heart salad were delicious starters. True, the filet mignon lacked flavor, but a decorative starfruit-kiwi-strawberry tart made up for that.

Minutes away lies Biras Creek's less expensive sister resort, the Tradewinds, bristling with water-sports paraphernalia. Learn to windsurf or sail a Squib or Holder. Instruction is free. For a little sunset action, walk on to the Bitter End, a sailing haunt just beyond the Tradewinds.

Leaving Biras, you dawdle your way to the airstrip via golf cart, North Sound launch, and taxi—a scenic and affecting good-bye.

Biras Creek, c/o David B. Mitchell & Co., 200 Madison Avenue, New York, New York 10016 (212-696-1323). From December 22 through April 5, 1987, a room is $370 per day, double occupancy. Three meals a day are included. Add 7 percent tax and 10 percent service charge. Off-season rates are lower. The resort is closed for most of September. A.E., M.C., V. —J.C.



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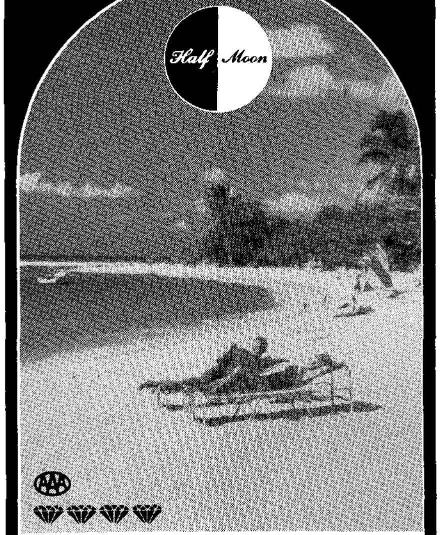

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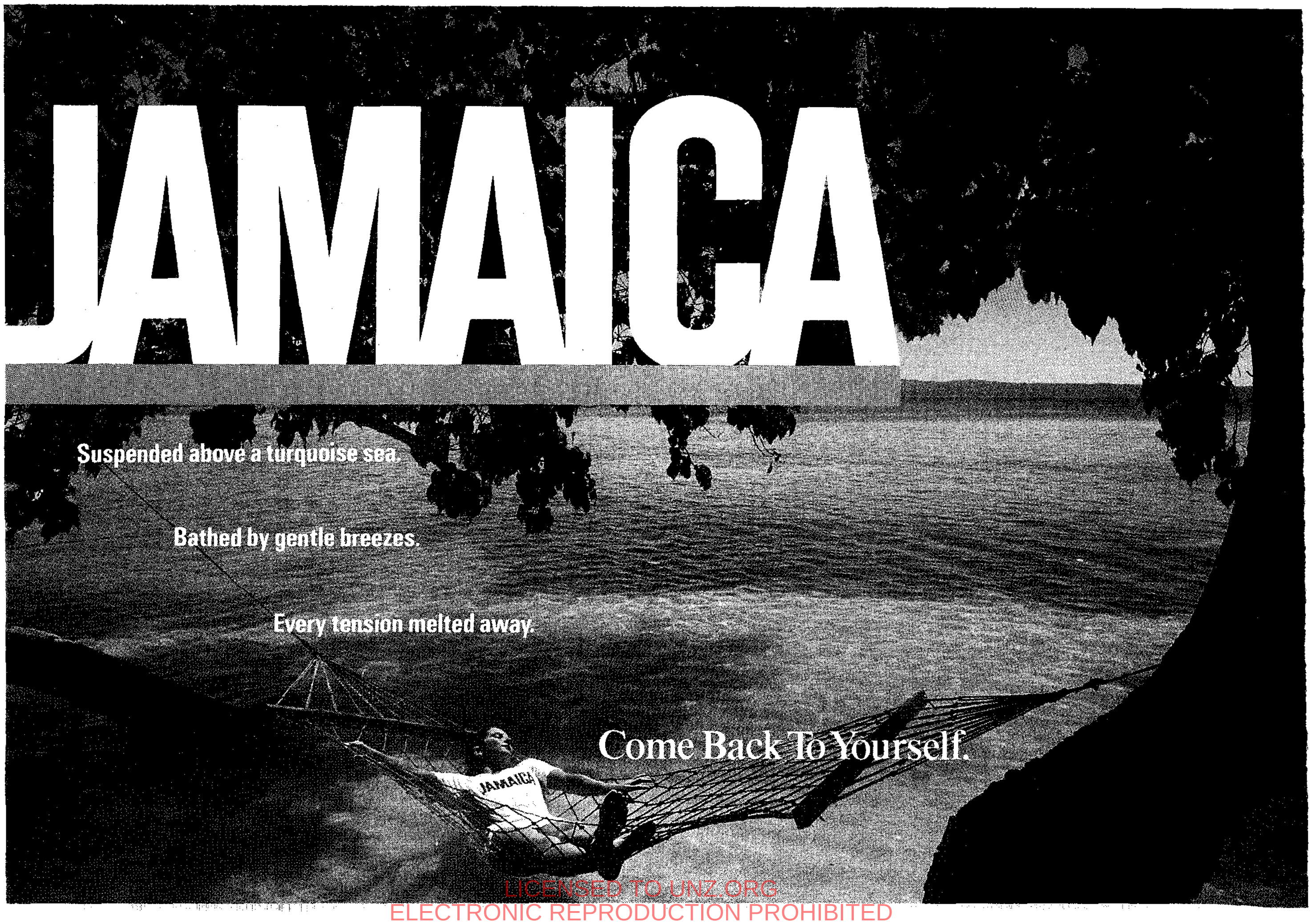
But before you venture forth, bear in mind that Charlie's is, essentially, a scramble of spruced-up workers' shacks, with windows that have no glass, merely wood-slat shutters, and bathrooms with concrete floors and very little water pressure. Several of the five rooms are tiny—just big enough for one person—and furnished with primitive cots, cupboards covered with cheap, brightly printed cloth, and open shelves. But there are two decent-size double rooms, both with a private veranda and a smattering of Oriental antiques belonging to Lord Glenconner. When I visited, his mother was staying in one room while waiting for her villa to be vacated by the renters.

There is little else to Charlie's besides the rooms. Well, yes, there's the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ISLAND TRAVEL

pretty inner courtyard, its murals teeming with colorful, fanciful jungle animals. And there's a main room with a handsome South Pacific mat wall hanging, a couple of sagging couches, and two tables, one covered with cloth, the other with a throw of plastic. Here Camolita, a Vincentian cook, will serve you breakfast—eggs, ham, toast, and coffee—and a lunch of "whatever you like." Perhaps it'll be some rice and freshly caught fish. Or the spicy chicken roti she prepares for sale at the airport. For dinner, you can dine at Basil's Beach Bar or the Cotton House. There are several island cabdrivers with whom you can arrange the inexpensive trip to these destinations or to the various public beaches.

The beautiful and energetic Lady Royston lives on the grounds, in quarters just as unpretentious as the guest rooms, and Charlie's bears the stamp of her personality: whimsical, warm, idiosyncratic. Her son is the Earl of Hardwicke, she informs me; her daughter, Lady Jemima Yorke. But "call me Virginia," she insists. When she isn't busy overseeing Charlie's or the Skyways Bar, the airport lounge she opened just last year, she's showing prospective renters around the Caribbean's most glamorous villas, among them six-bedroom affairs that rent for $7,000 a week. But at Charlie's she keeps rabbits and cats and walks about barefoot. "We'd like guests who are self-sufficient," she says. "But if I have time, I'll take them around, make them feel at home."

Charlie's Guest House, c/o the Mustique Company, Ltd., P.O. Box 349, St. Vincent, West Indies (809-458-4621). Year-round, a room is $40 per night, double occupancy. Breakfast is included. Add 5 percent tax and 10 percent service charge. The guesthouse is open all year. No credit cards. —L.W.

RADIANT ORCHID-FLECKED vegetation edges the chalky beach off Ambergris Cay, just off the jungle-matted coast of Belize. This unself-conscious island, sandwiched between bonefish flats and the 176-mile-long Belizean Barrier Reef, has lured divers and fishermen for years. These days, honeymooners lounge about beneath the tin roofs of camplike quarters built for the rod-and-reel set.

Unlike the quasi-European Belizean (page 62), which is *on* but distinctly not *of* Ambergris Cay, the rambling frame

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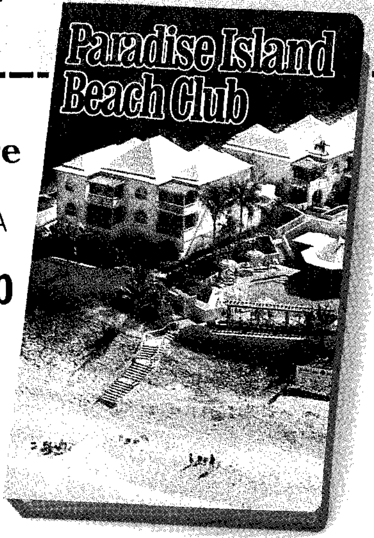

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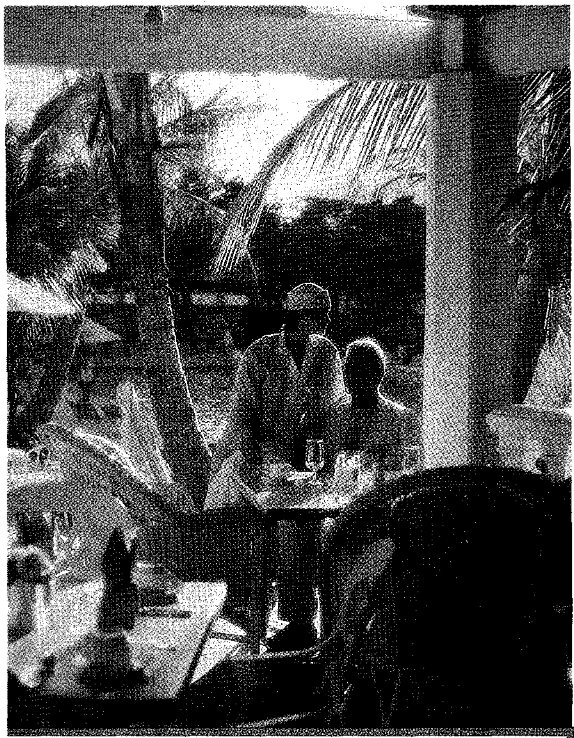

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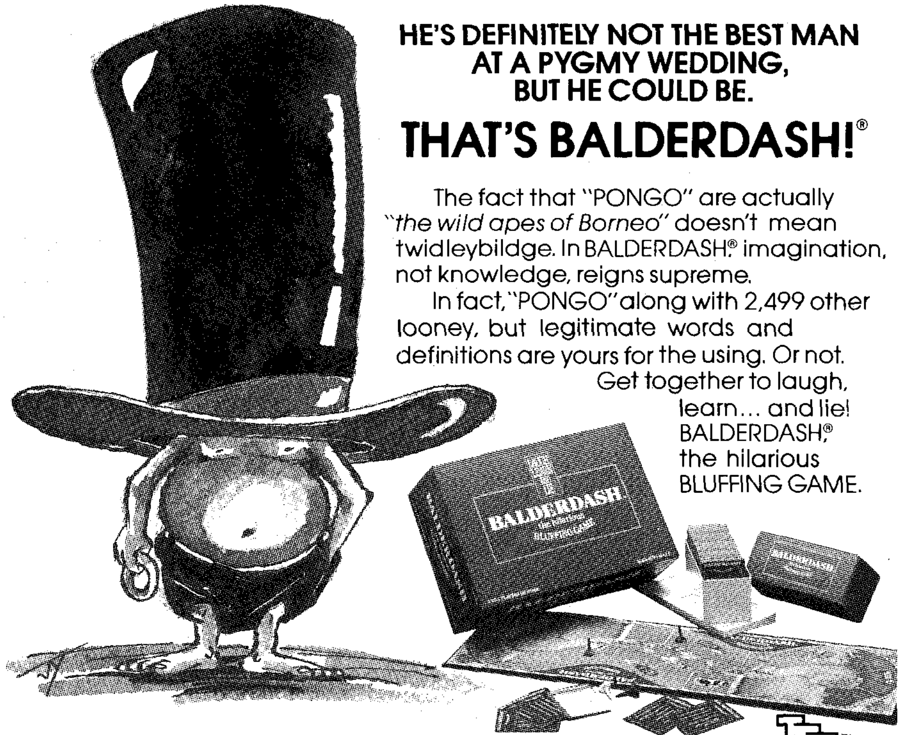

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lodge and ten *casitas* making up **Victoria House,** which was built by a consortium of fishermen, blend right in with the island. Set next to the red-roofed lodge, neat white bungalows with high hatched roofs form an arc around a plot of brilliant grass embroidered with spider lilies.

Our *casita* facing the sea was Spartan but orderly, with striped brown spreads, simple mahogany furniture, patterned tile floors, and a shower for two. Come evening, when the palms are deftly floodlit, these sensible digs take on a glamorous glow. Indeed, for all its pleasing plainness, Victoria House is the snappiest fishing and diving resort on Ambergris.

In the daytime, with the sportsmen away, the curving beach, hammocks, and cool, louvered bar are left to the lazy few—"vacationers," who account for about 20 percent of the guests. Swim over the pesky sea grass to snorkel the translucent bay, resting afterward in low slat chairs on your tiny front porch. Then go fishing. Reflective Francisco Verde, with whom we hooked snapper and grunt outside the reef, will take you morning fishing (for about $70) and then to a deserted cay to cook your catch, or a freshly speared lobster, over a driftwood fire.

Serve-yourself suppers in the bromeliad-hung dining room starred seafood of extraordinary tenderness and flavor. Famished fishermen plundered heaps of spiny lobster tails from the buffet. The next evening, there were mounds of tender, moist shrimp. Each white-clothed table was set with cut oranges, brown sugar, fresh iced tea, Pine Ridge pepper sauce—and incendiary Habanero peppers to have with the Mexican-accented dishes, such as my breakfast refritos and huevos rancheros.

Easygoing Victoria House is perfect for novice divers, especially in late spring, when visibility reaches over 100 feet. PADI certification and resort courses are held within sight of the pristine barrier reef. The dive master also rents out Victoria's Sunfish, Laser, and sailboards.

Southwesterners kept the Victoria bar jumping, but you can also jounce over the cratered road to the fishing village of San Pedro to have Belikin beer and conch fritters at the Hut or under the colored Christmas lights at Fido's. Belizeans, an English-speaking population composed of Creoles, Garinagu, Mayans, Mexicans, and Ketchi Indians, are poised

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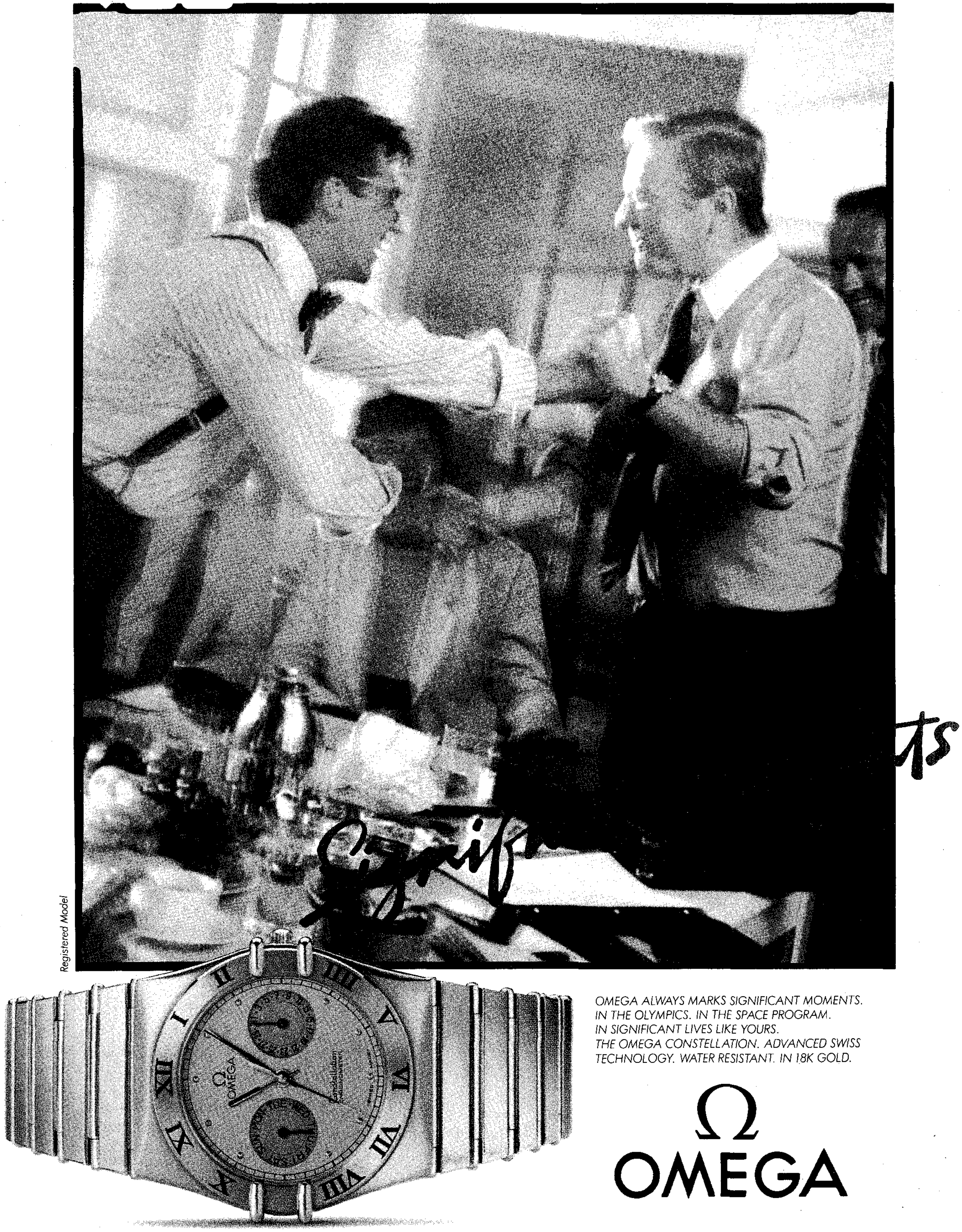

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ISLAND TRAVEL

and straightforward. You won't find flash or, blessedly, any "side" either in San Pedro, where the floors of the balconied frame houses, as well as the sunbaked streets, are mostly sand.

A day trip via Tropic Air to mainland Belize is mandatory for jungle-lovers. Victoria House can make arrangements (so can the Belizean), but I called Mike Heusner, who chaperoned us through dusty, storm-battered Belize City and guided us up the Belize River and to the Mayan ruins of Altun Ha. You *can* stay overnight in Belize City—try the Villa Hotel (501-02-45743).

Huesner took us in his fiberglass outboard through a tunnel of gargantuan red mangroves overhanging Haulover Creek. In May, when the orchids flower, the wide Belize River is thick with horticulturalists, but in early March, we had the fiery logwood blossoms—and orange iguanas, howler monkeys, parakeets, turtles, and an evil-looking alligator—all to ourselves.

Victoria House, c/o 2001 Kirby Drive, Suite 400, Houston, Texas 77019 (713-529-6800). A *casita* is $148 per night; a lodge room is $118 per night; both are double occupancy. Three meals a day are included. There are extra fees for scuba, fishing, and snorkeling trips. The inn is open all year. A.E., M.C., V. **—J.C.**

IN GRENADA, THE NEW—and much contested—airport has finally opened, so it is possible to reach the island not just by flying first to Barbados then hopping a smaller plane but, for the first time in the island's history, by flying direct from New York; there are two direct flights a week.

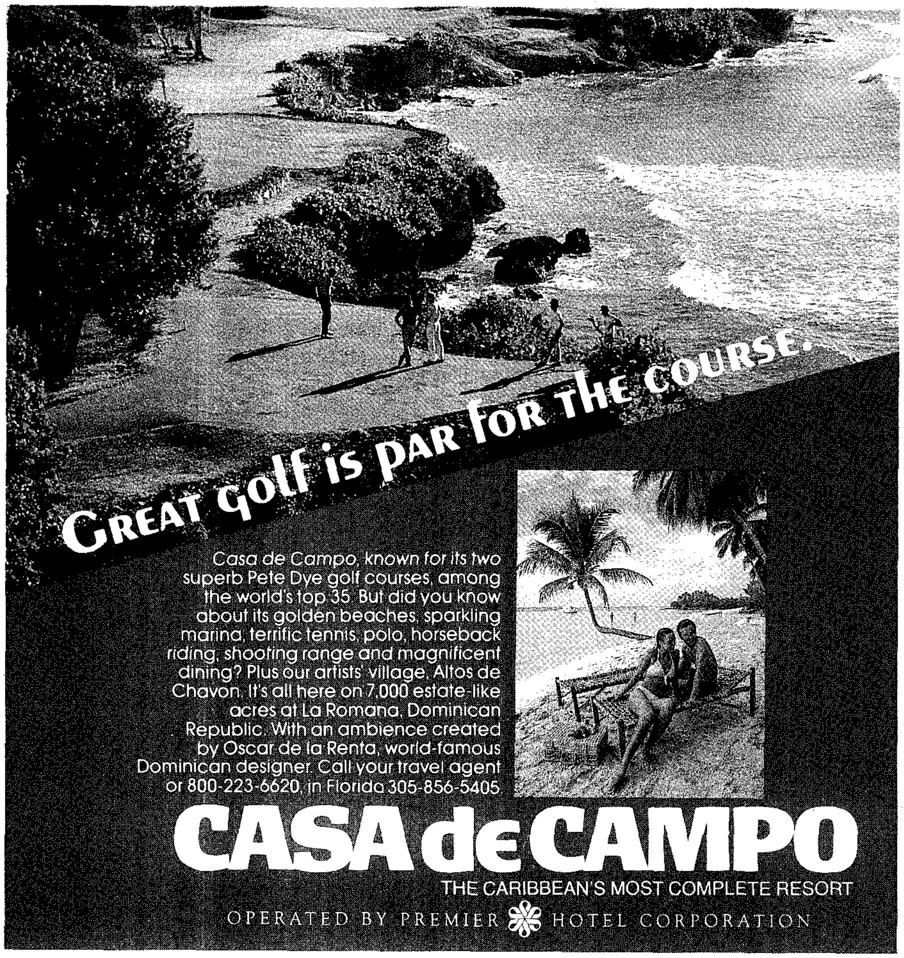
Cognoscenti worry that the island will be spoiled—that it will no longer be a place for informality and dropping out. And indeed, big hotels seem to be the wave of the future. A large new Ramada has opened, with enough rooms for some 400 people. A large airport hotel of about the same size should open next year. But so far, Grenada still offers a number of the small, inexpensive, and personal hotels for which it used to be famous, no matter which regime was in power. One of them is **Blue Horizons**, the brainchild and nursling of Arnold and Royston Hopkins, Grenadian hoteliers who were, in a sense, to the business born.

Their parents, Curtis and Audrey Hopkins, owned Ross Point Inn, one of the first tourist hotels in the Caribbean to be run entirely by local people and one of the first to serve guests the local cuisine. Caribbean food wasn't trendy in those days, but the meals at Ross Point were so special that the inn developed a faithful clientele. Today, the elder Hopkinses have retired and lease their hotel to the U.S. government as an embassy, and the younger Hopkinses are trying to carry on the family tradition by turning Blue Horizons into the kind of reliable and highly West Indian establishment their parents ran.

This isn't a tiny place. There are 32 suites in cottages spread over six and a half acres, within walking distance of the island's most famous and lovely beach, Grand Anse. Guests can stroll to the sea or be transported by the hotel's free car service. They can also swim in the small but sparkling hotel pool, set in the middle of unusually lush and well tended grounds designed to resemble one of those tropical gardens the British used to plant wherever they colonized. There is a dramatic variety of trees and flowers, and some 21 bird species can be spotted flitting among them.

The cottages come in three sizes—standard, superior, and deluxe—but all have at least one air-conditioned bedroom, as well as ceiling fans, a porch, and a kitchenette and sitting area. Half of the suites are old, half were erected just this year. I stayed in one of the old "superiors." The rooms were small but adequate, the furnishings simple. A neighbor in one of the old deluxe cottages had a nicer environment—a large, high-ceilinged living room, a desk, a rattan rug, two armchairs, and two couches covered in a pretty floral print. In her bedroom there was room for several chests of drawers and a big dressing table, and all her walls were hung with wood carvings and weavings. I understand that the furnishings in the new cottages more closely resemble my neighbor's than my own, and that the living-room furniture is all made of local mahogany.

This is a friendly place, where guests get to know one another and the management. It is a place where children are welcome (and if they are under twelve, they stay without charge). And it is a place that prides itself on its excellent and creative Caribbean cuisine. A typical dinner might include tania soup (made from a root vegetable), dolphin (the fish) provençale, and a dessert of cashew ice cream. But perhaps there'll be lobster à la creole, or pork chops cooked with island seasonings, or veal rollatini, in which the rolls are stuffed with a delicate purée of the local spinach-like leaf callaloo. The menu is different every night, and what is served depends entirely on what is fresh and attractive in the market that day. Arnold Hopkins remembers that in the great old days of the Ross



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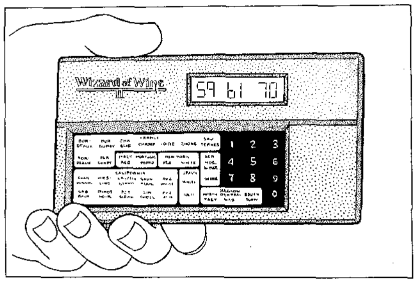

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ISLAND TRAVEL

Point Inn, when people would call to make dinner reservations and, in the process, ask what Audrey was cooking that night, his father would never tell them, but would reply, "If you want to eat here, man, you've got to take a chance." Dinner at Blue Horizons has much of that same spirit—you won't know till you sit down just what to expect, but whatever it is, it's going to be tasty and interesting.

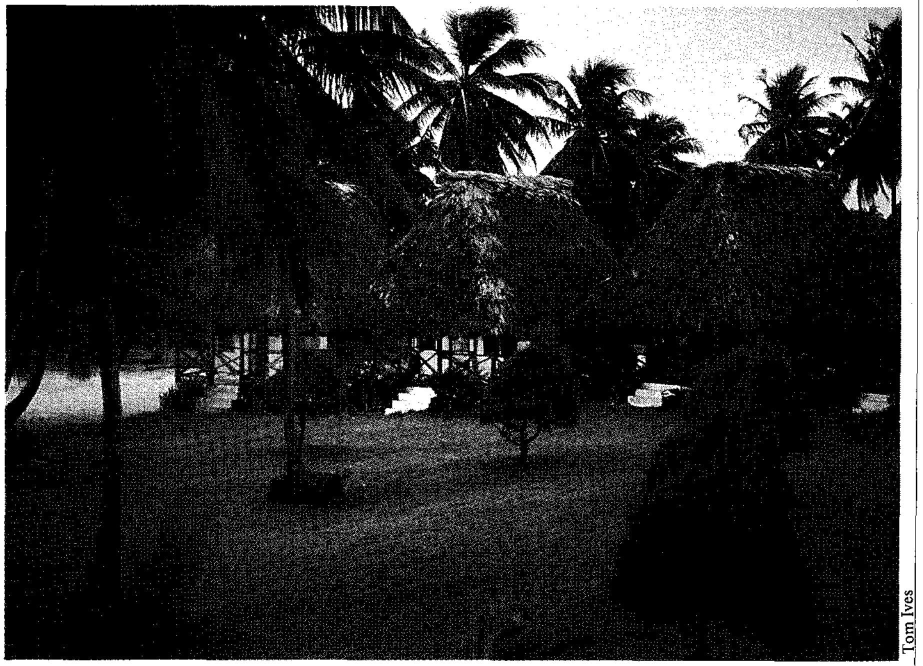
Blue Horizons Cottage Hotel, P.O. Box 41, Grand Anse, St. George's, Grenada (809-440-4316). From December 16 through April 15, 1987, cottages are $80 to $95 per night, double occupancy. No meals are included. Add 10 percent service charge. Off-season rates are lower. The hotel is open all year. A.E., M.C., V. —L.W.

WAITING TO REGISTER AT the **Avila Beach Hotel**'s marble-topped reception desk, a French businessman tapped a Gucci-shod foot against the polished brass rail as au pairs herded their towheaded charges through the stylish lobby to the pocket-size beach. This decorous seaside hotel, run by a suave Dane and set smack in the older section (Punda) of Willemstad, on Curaçao, suits sophisticated travelers who prize a sense of place above expensive resort facilities—which aren't Curaçao's forte in any case.

Fetching Dutch Colonial architecture is *the* attraction of Curaçao's cosmopolitan capital. Cruise passengers covet the duty-free Delft, sun worshipers and casino buffs tout the resorts, but I am delighted by the city's distinctive character, stamped by the whimsical eighteenth-century stone buildings with *dakkapels* (dormers) and curlicued cornices. And the handsome, sunburst-yellow Avila, nearly 200 years ago a governor's mansion, fits right in.

A rugged jetty protects the hotel's placid little bay, where cruise ships steam by the bronzed guests who sit chatting, chaise-to-chaise, on the rumpled sand. There's a row of North Sea–style wooden cabanas and the shipshape Schooner Bar, where, at sundown, locals drink their Amstel beers and Bols gin beneath rustling palms.

The mood on the terrace is discreetly festive, helped along by piped music and dim lamps and the astonishing canopy of woven flamboyant branches that shades the diners. The chefs' taste is dis-



Tom Ives

VICTORIA HOUSE, A SIMPLE SPORTSMAN'S RESORT OFF BELIZE, IS THE PERFECT SPOT FOR NOVICE DIVERS.

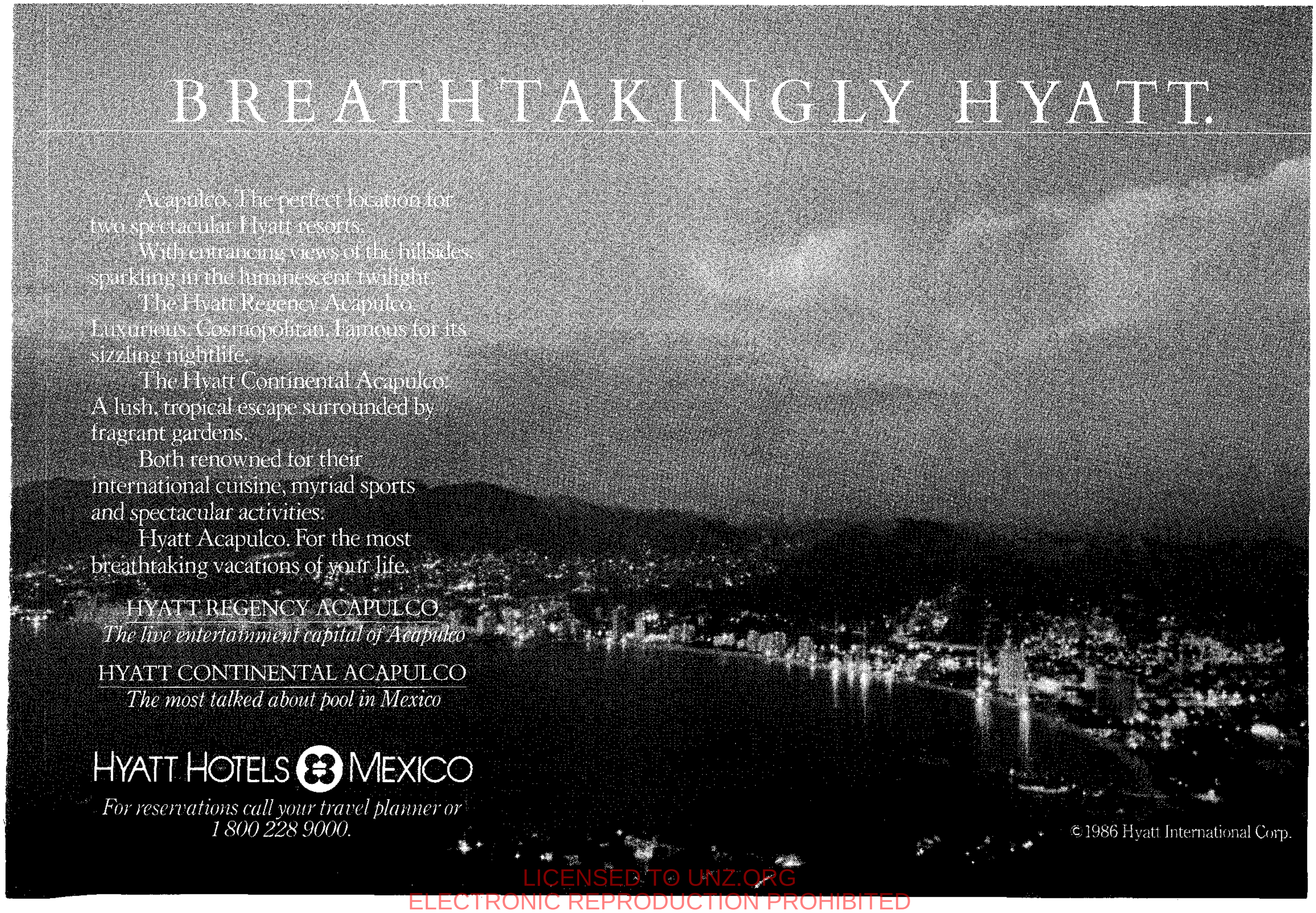
cerning: I had deftly prepared dorado fillets, sprinkled with green peppercorns and lime, and a light hazelnut torte filled with rich chocolate mousse. The buffet breakfasts were fine: thinly sliced Danish ham and Edam cheese accompanied by irresistible bite-size pastries.

Tasteful restraint characterizes the Avila. Half of the 45 bedrooms had been refurbished with Danish beechwood and Swedish cottons when I visited last March, and their bathrooms had been freshly tiled. My less fashionable, unrefurbished bedroom–sitting room, which overlooked Dutch roofs to the harbor, was dominated by earth tones and tubular furniture and a beige bathroom as big as a dance floor.

The Avila is ideal for urbane sightseers. Taxi, if you wish, to the Princess Beach's sleek little casino, or let the Avila's van whisk you downtown to shop the crowded Breedestraat, Punda's Fifth Avenue; view the austere synagogue Mikve Israel-Emanuel, the oldest in the Americas; and amble the vivid, sail-shaded market quay.

When the pontoon bridge glided open and the looming 700-passenger *Sun Princess* swept out of Santa Anna Bay, the shops and sights became accessible again. I had an imaginative kingfish with orange-nut sauce at the ornate, octagonal De Taveerne. Twilight drinks—try a lurid Curaçao liqueur—at Fort Nassau are a must; Willemstad sparkles down below.

Willemstad *is* involving, but don't overlook the tamarind-shaded beaches (especially on the West Side), or the *landhuizen,* eye-catching golden plantation houses with white icing, built by eight-



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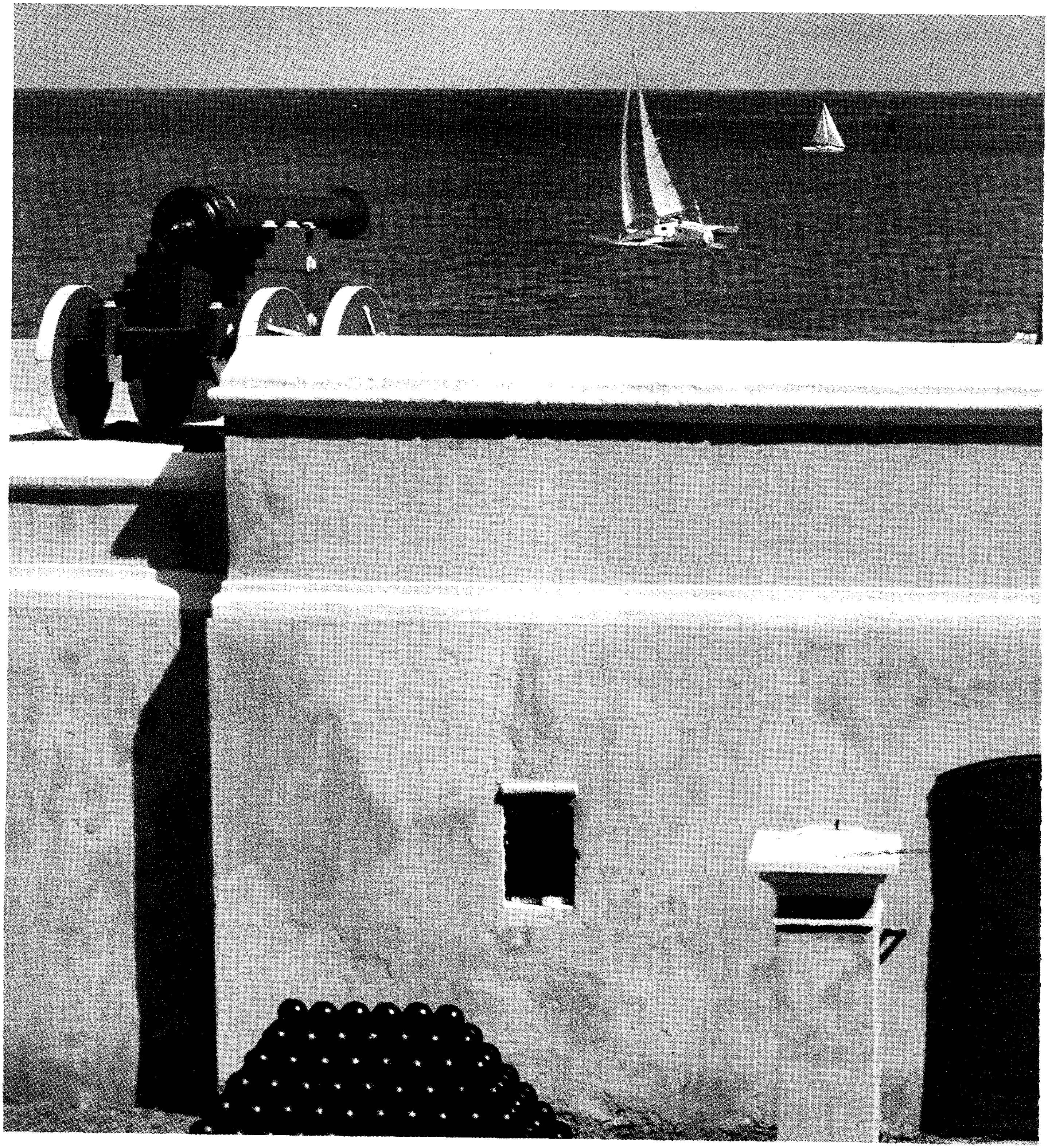
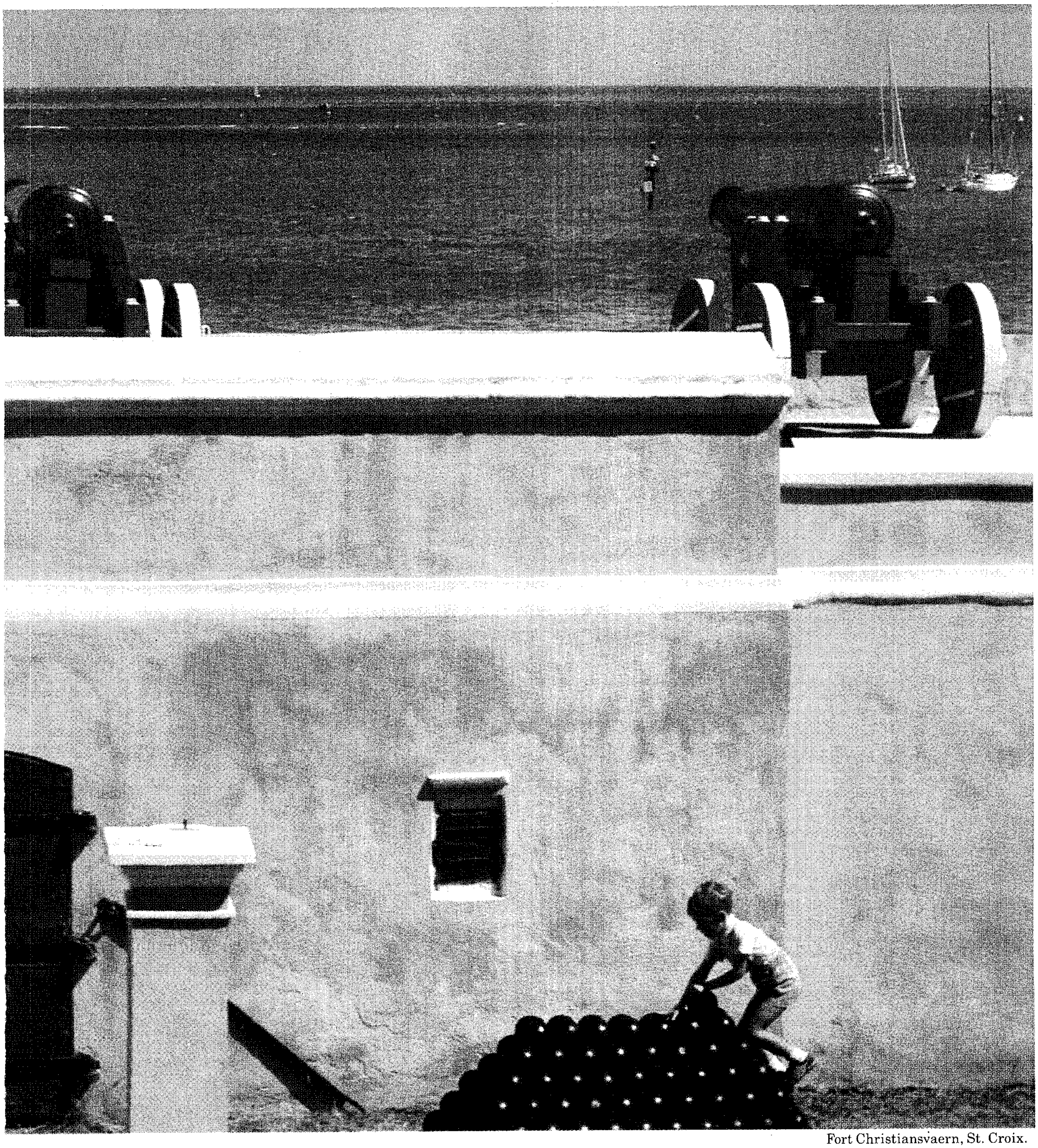


"An island of superlatives."

"Vogue" magazine discovers St. Croix.



Fort Christiansvaern, St. Croix.

That's what Vogue thought of St. Croix, and said so, in an absolutely fabulous review. Now the Los Angeles Times adds to the accolades by stating St. Croix is "perfecting the art of tranquility." They also thought Christiansted was "one of the prettiest villages in the Caribbean"; and that "vacationers choose Frederiksted over tranquilizers." St. Croix. Largest of the beautiful United States Virgin Islands. The American paradise. Make this the year *you* see what all the excitement's about. See your travel agent.

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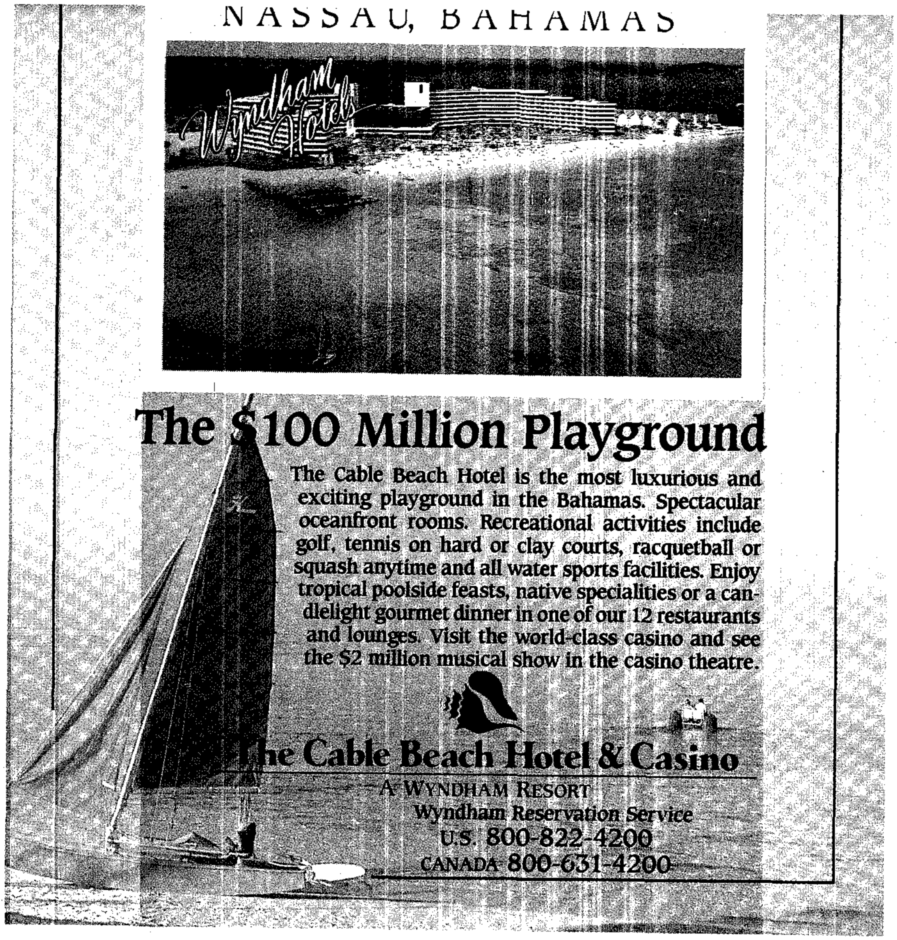
eenth-century settlers in the countryside. Jan Kok house is near town; my favorite, Ascención, is open only on the first Sunday of each month.

The big news on little Curaçao is the superb new Seaquarium, with its 64 informatively labeled aquariums gleaming with tropical fish and, under the same octagonal roof, a Peter Hughes diving operation. Just off the coral breakwater, a twelve-and-a-half-mile-long underwater park, viewable through glass-bottom boats, completes this stellar complex. Divers, take note!

Avila Beach Hotel, P.O. Box 791, Willemstad, Curaçao, Netherlands Antilles (599-9-614377). From December 16 through May 1, 1987, a deluxe room is $98 per night; a superior room is $88 per night; both are double occupancy. Add $30 per person per day for breakfast and dinner. Add 5 percent tax and 10 percent service charge. Off-season rates are lower. The hotel is open all year. A.E., D.C., M.C., V. —J.C.

CIVILIZATION, IN THE WORST sense of the word, has come to Martinique. In the heavily toured areas of Fort-de-France and the Pointe du Bout, there are crowds, traffic jams, big hotels blocking views of the sea. Last winter, a travel writer I know reported that there'd been a rash of petty thefts involving tires and other car parts. I was dubious, but after I took the scenic ferry ride across the Baie de Fort-de-France, I was careful to put my rented car in a well-lit parking lot. Nevertheless, when I returned after dinner, my headlights had been stolen. After driving the several miles to my nearby hotel in dangerous darkness, I decided to flee to the countryside in search of the old Martinique—the quiet, rustic Martinique I remembered.

I found just what I was looking for at **Le Manoir de Beauregard,** about 25 miles from Fort-de-France near the picturesque town of Sainte-Anne, on the southern tip of the island. Not so long ago, Le Manoir was a private home, the residence of an old Martinique family called the Desportes. There, in their sprawling eighteenth-century country house, they would graciously entertain friends. V. S. Naipaul was a guest in the early 1960s and wrote a loving description of the house and his leisurely Sunday-afternoon visit: "We sat in the low-walled veranda, drinking apéritifs of milk and rum and nutmeg, nibbling savouries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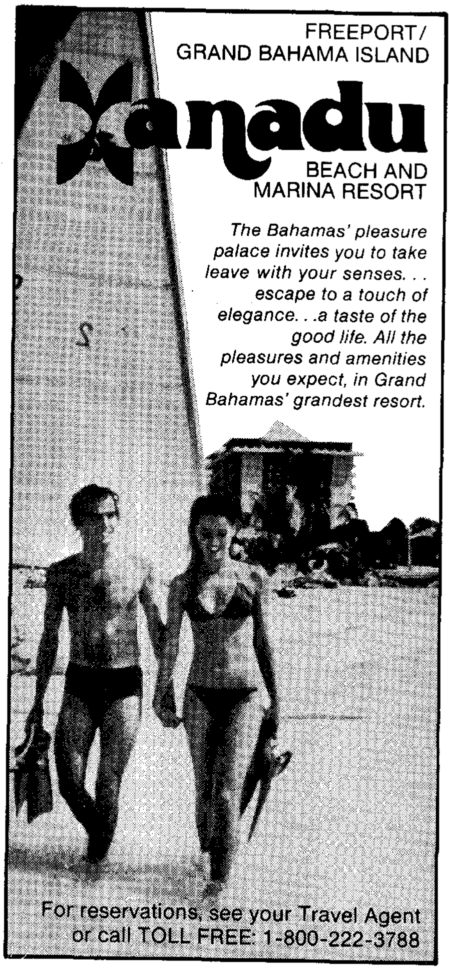
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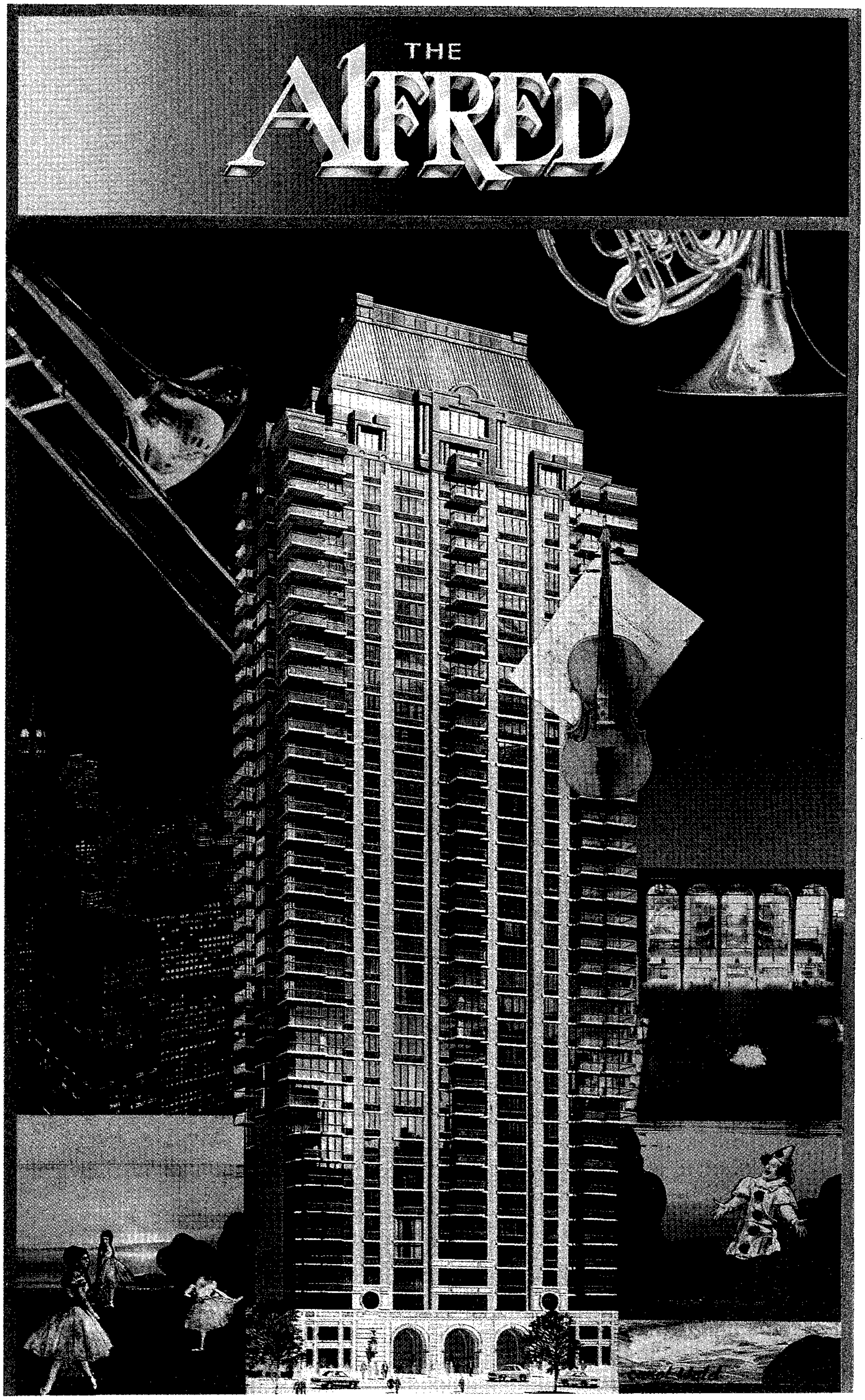

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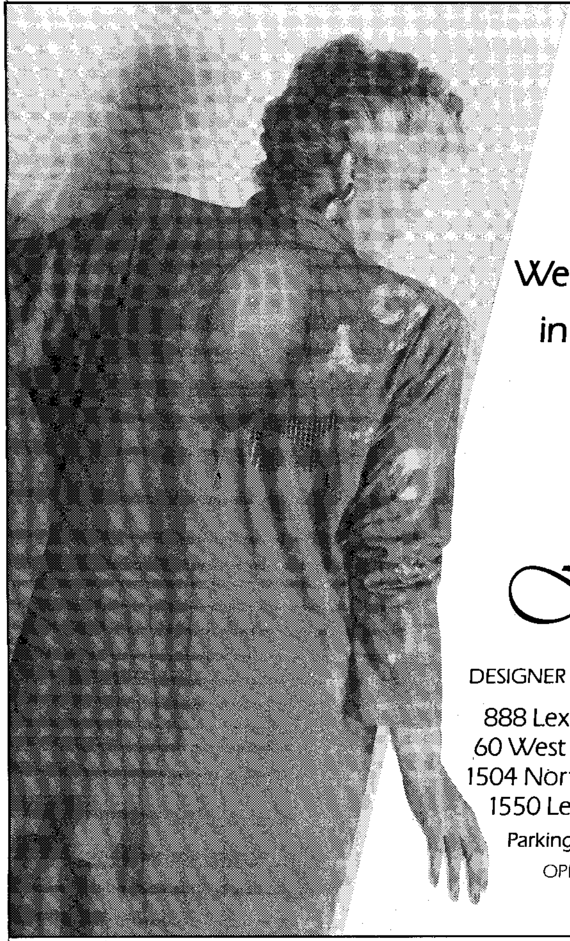

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ISLAND TRAVEL

of fish-fries; and we looked down past a rusting rum factory to the sea, Diamond Rock in the distance, the light changing continuously and with the colours of the sea and sky, Diamond Rock disappearing whenever it drizzled."

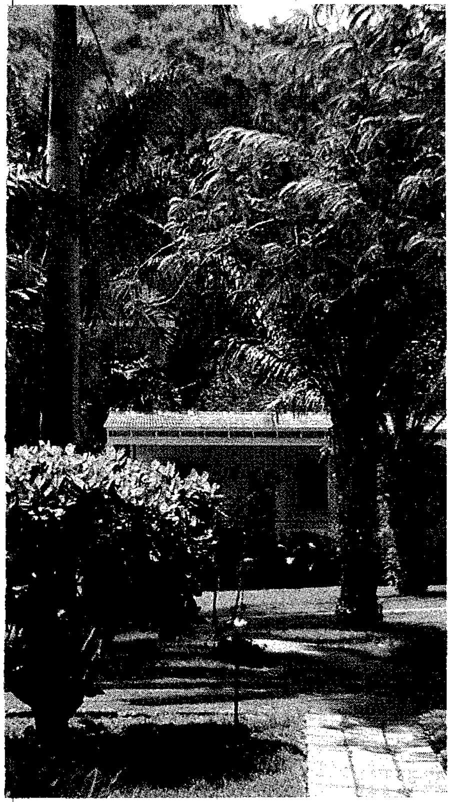
The house and the setting are still as tranquil and as lovely as they were on the day Naipaul described. Mme. Marcelle St.-Cyr, a Desportes daughter, now runs the manor as a country inn. To get there, you can rent a car at the airport and drive to the region on your own. Or you can go by taxi to the town of Sainte-Anne, and rent a car there. You'll need one in order to get around, because you are truly in the country here. A walk will take you past cows and goats; a drive, to Martinique's most lovely beach—La Plage des Salines—about four kilometers away.

The manor is filled with history. The great central hall is paved with marble tiles that were sent to the island as ballast in sailing ships; the mysterious wrought-iron gates that ornament the hall were once part of an early island church. Many of the 27 guest rooms are furnished with authentic Martinique antiques—hand-carved mahogany four-posters and bureaus. The dining room contains mementos of Creole culture—a huge *gommier* (fishing vessel), part of which serves as a buffet table now; old wagon wheels; madras hangings and table linens. Bear in mind that this is a somewhat run-down place. The plumbing creaks, the towels are wearing thin. There isn't a great deal of service. But if you are the kind of person who can put up with little inconveniences—and particularly if you speak French, or want to do so—you will enjoy Le Manoir. It's the kind of place with guests who have been returning for a dozen years. Often, they're academics. And they're likely to be from either the United States or France. At night, after dinner, they gather in the great hall and sip coffee, chatting bilingually.

The usual pattern of a Le Manoir day: a leisurely breakfast of local pineapple and banana, fresh French bread with thick raspberry preserves, and strong French coffee on the low-walled veranda, followed by a leisurely swim in the small but adequate pool, and then a long swelter amid the topless and bikini-clad on the Salines beach. Many guests picnic at the beach—there are stands selling inexpensive jambon and other sandwiches—or eat lunch at one of Sainte-Anne's many restaurants.

At night, some guests return to Sainte-Anne for dinner, for although there is a restaurant, serving an inexpensive dinner, at Le Manoir, the food is undistinguished. Staples of creole cuisine—crabe farci, grilled fish, stews of lambi (conch) or chatrou (octopus)—are served here oversalted and underspiced.

I preferred eating the local specialties at a simple restaurant called Le Chatrou, a tin-roofed shed decorated with Christmas tinsel, chicken wire, and Dewar's scotch posters. Here, a sophisticated crowd of French *fins becs,* among them women with diamonds as big as boulders, sit at the tables where no two plates match, and dine exuberantly on whatever the house offers that night—usually just a choice of one or two dishes, say a grilled fish or some marinated lambi. But there are many other restaurants in the area—some of them quite elegant.



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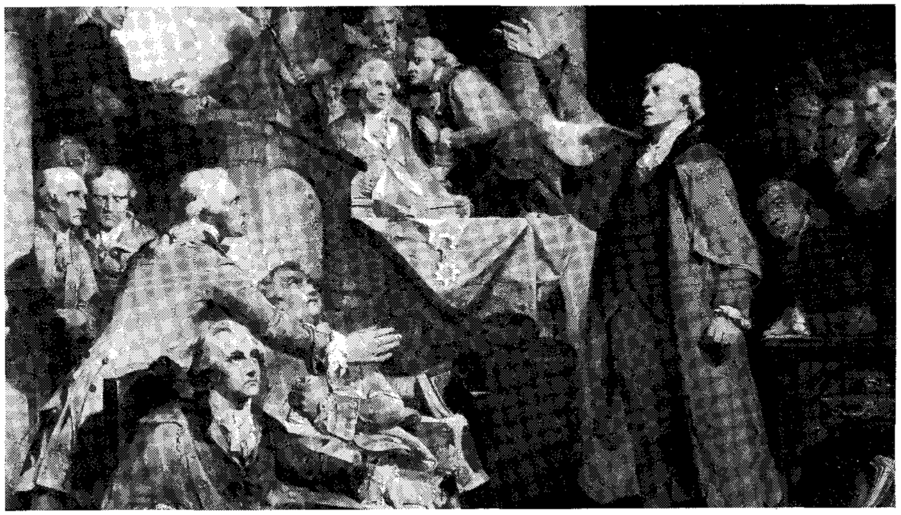
Le Manoir de Beauregard, 97227 Sainte-Anne, Martinique (596-76-73-40). From December 15 to April 15, 1987, a room is 550 francs per night, double occupancy (the current exchange rate is 6.35 francs to the dollar). Breakfast is included. Off-season rates are lower. The hotel is open all year. A.E., M.C., V. —L.W.



They applauded the part about liberty and death, but they gave the guy who chose the meeting room a standing ovation.

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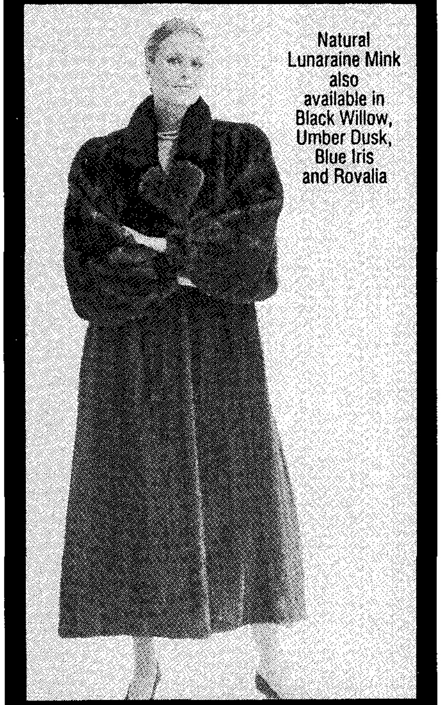

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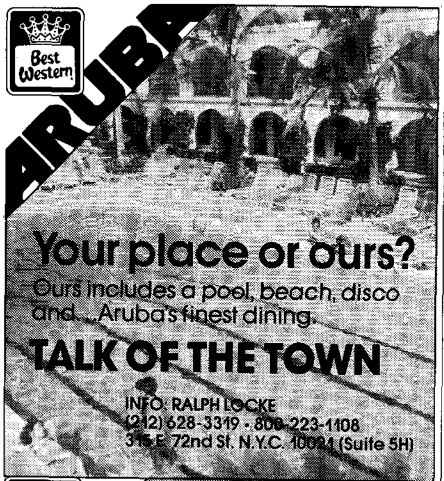
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ISLAND TRAVEL

MINUTES AFTER HURTLING BY taxi past banana freighters at the dock, I was gazing from a gourd-shaped pool at Top O' the Morne apartments, on the hill Morne Fortune—gazing down, way down, on sun-drenched Castries and its convoluted harbor. St. Lucia, an island of verdant volcanic peaks and plunging valleys, abounds in juxtapositions just like this.

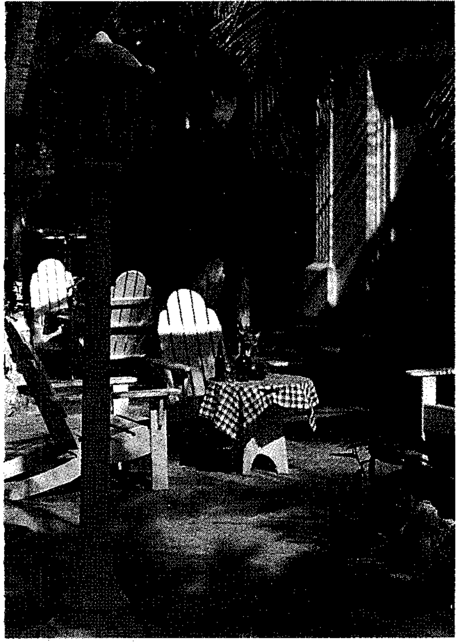
THE DECOROUS, HANDSOME AVILA BEACH HOTEL IS SET BY THE SEA IN CURACAO'S COSMOPOLITAN CAPITAL.

The Top O' the Morne is that rare find: reasonably priced housekeeping units that are clean, centrally located, comfortable, and handsome too. Set in a welter of bougainvillea, mango, and breadfruit trees, the rhythmically arched and balconied former British colonial administration building is particularly suited to adventurous families who don't mind a five-minute drive to the beach. Credit Pat and Len Headley, the Canadian expatriates who created the lushly landscaped property and are extremely helpful hosts.

When I broke out in a rash, ebullient Pat diagnosed my problem (attack by sand fleas) and produced a locally made lotion for the itch. She stocked our fridge with a welcome breakfast that included ripe grapefruit and bitter local marmalade to slather on St. Lucia's little mound-shaped rolls. A rum shop, bakery, and other self-catering food sources are close by, but so are some of the best restaurants on St. Lucia.

Climb the precipitous steps to San Antoine, the epitome of restored great-house glamour. Stick to simple dishes made with fresh St. Lucian ingredients—delicate hearts of palm, fat écrevisses, desserts baked with the bitter local cocoa—for a dinner that challenges the view.

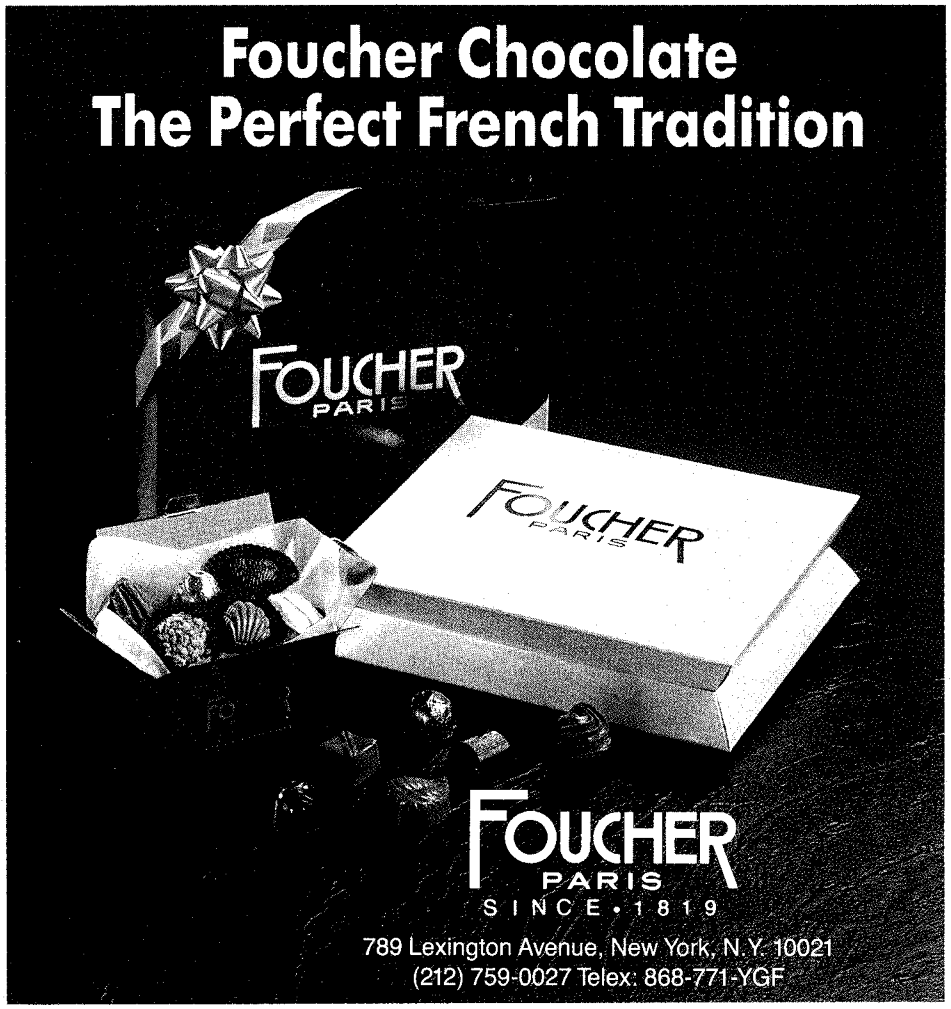
A glass of tangy-sweet soursop juice in the Green Parrot's tangled garden revivified us the next night for variations on traditional St. Lucian fare. Spicy callaloo-pumpkin soup and tenderized, turmeric-yellow conch curry are the assertive, delicious specialties of chef Harry, your host.



Head home to a starlit terrace and the lofty white living room with its wrought-iron chairs, cushioned rattan sofa, and crisply curtained seven-foot windows. Morne Fortune condominiums are owner-decorated. Mine, No. 4, was amiably accessorized with bottle lamps, sweetgrass rugs, watercolors, and board games. The airy but dated bath was spotless; the bedroom was sensibly furnished with well-placed reading lights and plaid spreads.

Count on the Headleys for wheels as well as guidance. They rent compact cars for $196 per week and arrange for golf and tennis at the spiffed-up La Toc resort (rates are reasonable), five minutes away. The scalloped St. Lucian beaches are plentiful and free. (For other diversions, see Hurricane Hole, page 71.)

Inside the russet Castries market, gentle ladies stand guard over piles of mysterious tubers, coconut oil, guava jelly, tamarind jam, Caribe spices, cocoa logs, and jars of Aunt Lucy's hot sauce. A pity the captivating clay pots, split-bamboo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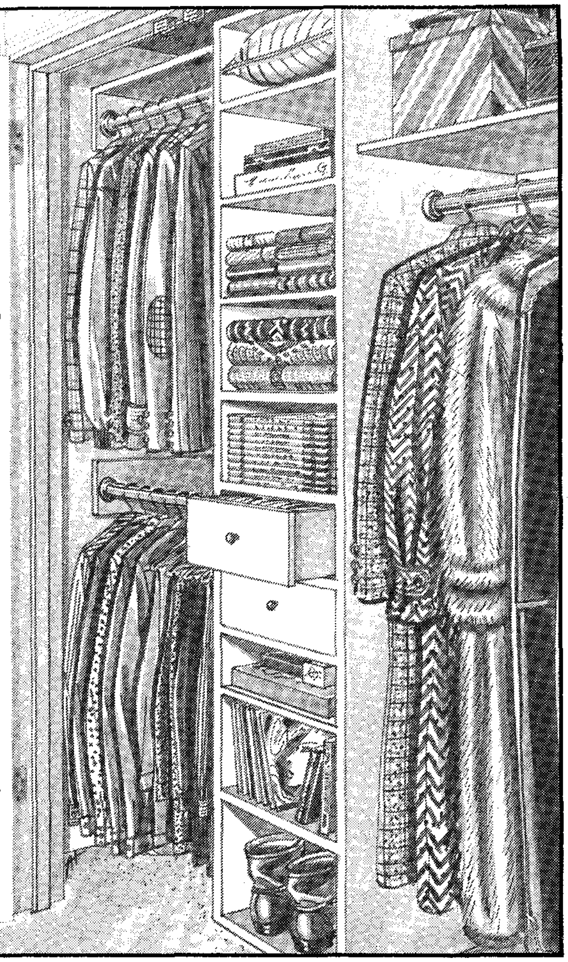

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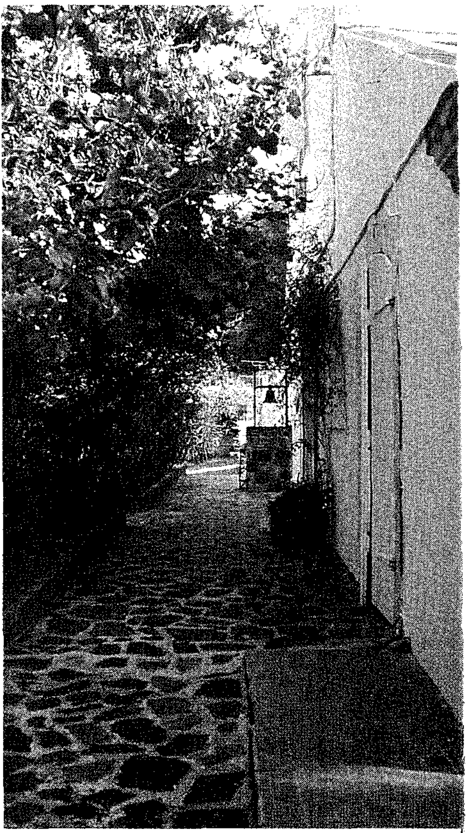
baskets, and vetiver rugs make less portable souvenirs.

The Gros and Petit Pitons, sheer pinnacles jutting abruptly from the lapis lazuli sea on St. Lucia's southwestern coast, are among the Caribbean's most dramatic sights. Boat from Castries to Anse Chastenet or Soufrière at the Pitons' base. Or (courage!) drive the rutted but dramatic western road through the lime-scented rain forest beneath frowning, mist-shrouded Mount Gimmie. Savor kingfish seviche and fresh snapping lobster tails at the Hummingbird, facing the triangular tip of the Petit Piton in gingerbread-trimmed Soufrière.



LE MANOIR DE BEAUREGARD IS SET IN THE QUIET MARTINIQUE COUNTRYSIDE.

Top O' the Morne, P.O. Box 376, Castries, St. Lucia, West Indies (809-452-2531). From December 15 through April 16, 1987, a one-bedroom apartment is $75 per night, sleeping three; a two-bedroom apartment, sleeping five, is $85 per night. Add 8 percent tax and 10 percent service charge. Off-season rates are lower. The apartments are open all year. No credit cards. —J.C.

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By Corky Pollan

Duck, Duck, Use

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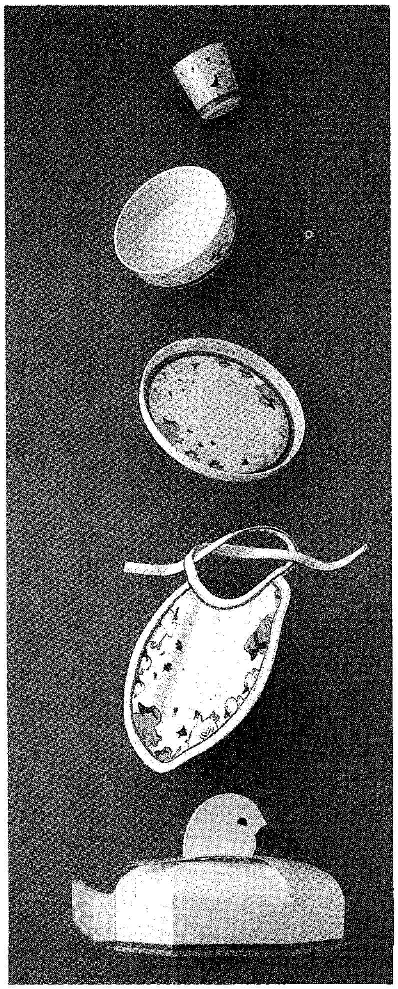
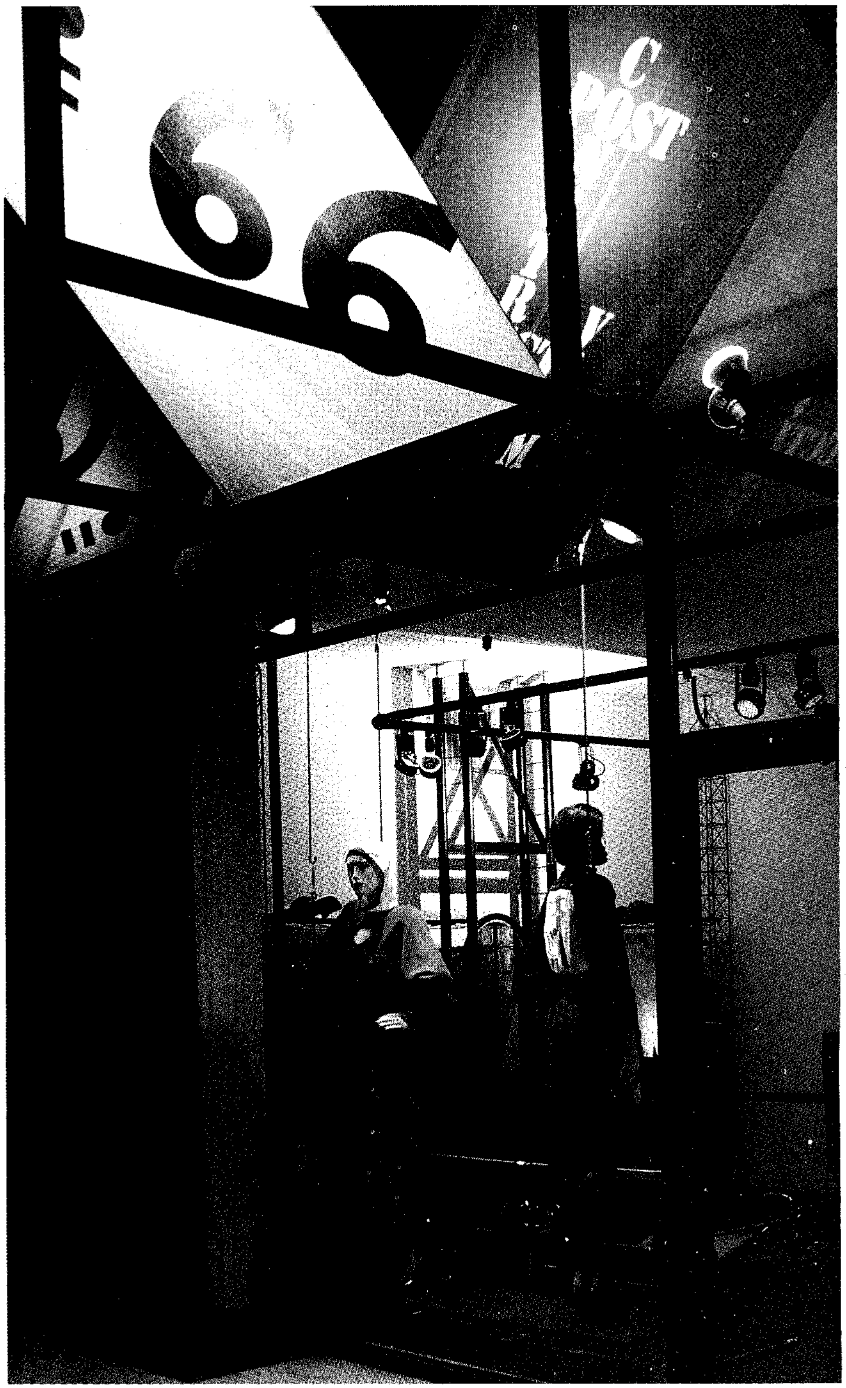
KIDS, KIDS, KIDS/*436 Avenue of the Americas, near 10th Street/533-3523*





The Russian Evolution

Post-Constructivism. What else could a store owned by three Russians deeply committed to art and architecture be called? Vladimir Chopinov, a Soviet-trained architect turned fashion designer, has created a boldly geometric interior (not to mention an awning that's a visual delight) and, with brother and sister Yakov and Faina Menyuk, filled it with clothing that is both fluid and sculptural. Dresses, coats, jackets, and separates (beautifully crafted in wool jersey, wool gabardine, and silk) come in the Constructivist palette—black, white, gray, and red. Hats in the same colors have striking architectural shapes. Some dresses and jackets have hoods, others silk inserts evocative of Russian posters of the twenties. Simple yet commanding, these clothes are sure to last years beyond fashion's current fascination with things Russian ($95 for a skirt, $150 to $275 for dresses, $575 for a coat).
POST-CONSTRUCTIVISM/*66 West 70th Street/799-7070*

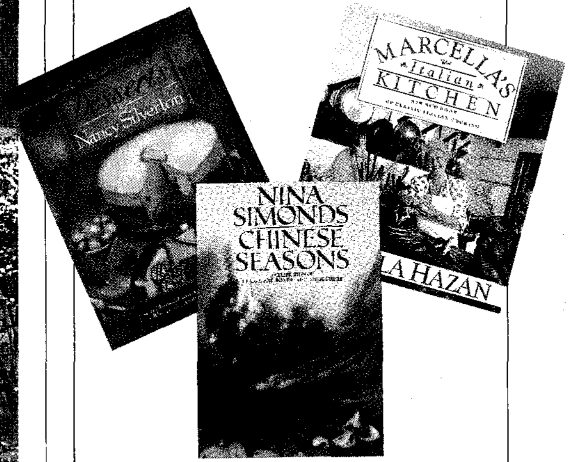
Photographs: left, Steve Lesnick; right, Dan Cornish/ESTO.

Petticoat Function

Paris has decreed that the *jeune fille* is back, and nothing is more girlish than the flutter of frilly petticoats. These nylon-tulle reminders of the fifties promise to turn the most sophisticated ladies into ingenues ($35; with Lurex borders, $50).
THE ANTIQUE BOUTIQUE/*712 Broadway, near 4th Street, 460-8830, and 227 East 59th Street, 752-1680*

A Change of Menu

Cooks who loved the Chocolate–Jack Daniels Ice Cream and the Berry Brown-Butter Tart at Maxwell's Plum or Spago in L.A. will want to have *Desserts* (Harper & Row; $22.50), by Nancy Silverton, former pastry chef at both places. The book includes 36 mouth-watering ice creams and sherbets, five different crèmes brûlées, and seven mousse cakes. In Nina Simonds's *Chinese Seasons* (Houghton Mifflin; $19.95), East meets West. There's Spicy Chinese Cioppino, Country Terrine with Black Beans, and Fish Soup Pot with Chinese Aioli. In addition to the yin-yang recipes, Simonds, trained in French *and* Chinese cooking, creates sensational seasonal menus. Trust Marcella Hazan to cook up a volume of authentic Italian recipes with a sprinkling of *nuova cucina*. In *Marcella's Italian Kitchen* (Alfred A. Knopf; $22.95), you can practically taste the Narrow Noodles with Saffron and Veal and the Amaretti and Chocolate Cake. It's almost as good as a trip to Italy. **—Jane Freiman**
KITCHEN ARTS & LETTERS/*1435 Lexington Avenue, near 93rd Street 876-5550*



It Was the Beast of Times

In the Middle Ages, tapestries were *the* important decorative statement. They brought color, warmth, and visual excitement to mammoth expanses of bare castle wall. Or, draped over tables, sofas, and beds, a homey touch. One of the most delightful of these wall hangings is *La Dame à la Licorne,* embellished with hundreds of tiny flowers and a multitude of creatures great and small, mythical, wild, and domestic. Now clever hands in France have reproduced the animals—greyhounds, monkeys, and more—in this tapestry and put them on throw pillows ($98). Just the right size for our bare but diminutive rooms.
MABEL'S/*849 Madison Avenue, near 70th Street/734-3263*

Photographs: top, Lawrence Ivy (model: Dovanna of Click: hair and makeup: Josh Jordan); bottom, Steve Lesnick.

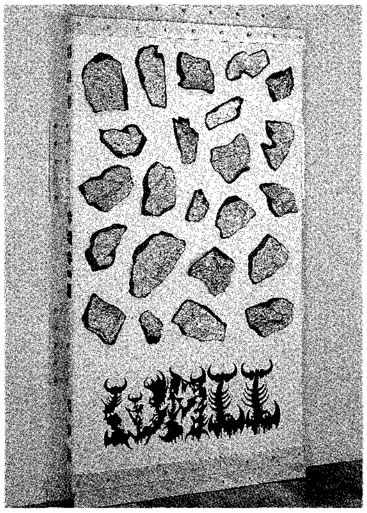
Art/Kay Larson

MASTERS OF HYPE

"...The cynical, consumerist work of the artists at Sonnabend is the perfect mirror of a coked-up, sensation-seeking society..."

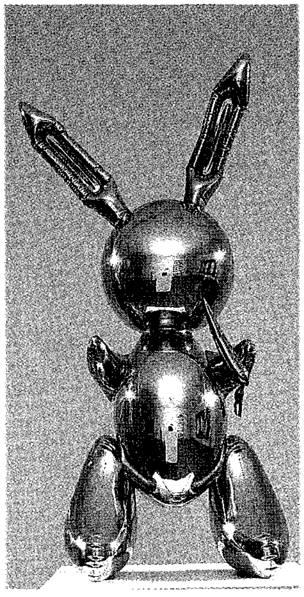
MAKE WAY FOR THE ARTISTS OF THE NEXT fifteen minutes. The debut of **Meyer Vaisman, Jeff Koons, Peter Halley,** and **Ashley Bickerton** at the Sonnabend Gallery (*New York,* October 27) is a masterful piece of performance art. I have never seen so much hype and hoopla directed at four artists whose résumés, aside from student exhibitions, barely reach back to 1984.

There is literally nothing in this work that is not a rehash of twenty years of conceptualism and Pop Art—but no matter. Their insight lies in *emptying* their work of content, the better to meet the requirements of the media age, which demands buzzwords and quick zooms and creates new stars out of gossamer electronic fuzz. A whole generation now arrives from its training grounds, the boob tube and the silver screen. These four youngsters—only two have cleared 30—are admired (if that is the word) for their sheer cynical bravado at cracking the fortress of the art establishment. "Don't judge the value of their work by the media blitz," people say to me. On the contrary, art and blitz are Siamese twins, suckling each other in the postmodernist circus to the delight of their spectacle-seeking audiences. As Ileana Sonnabend has rightly said, these artists speak to their age. True enough—it's the age that has become a caricature.



NO EDGE: *Ashley Bickerton's* Wall Wall #7.

The essence of this art—its claim to the hallowed title of "the new"—is that it copies. *What* it copies is carefully calculated: no expressionism, no graffiti, nothing recent or currently fashionable or genuinely déclassé. The source must first of all be an art-world cliché—preferably a treasured citation in Modern Art 101—and certainly a style that has been out of date long enough to be titillating in its revival. The "found object," which evokes the holy names of Picasso and Duchamp, is appropriately threadbare, as is kitsch, now a necessary part of pop-psych art lectures.



NO PUNCH: *Koons's* Rabbit.

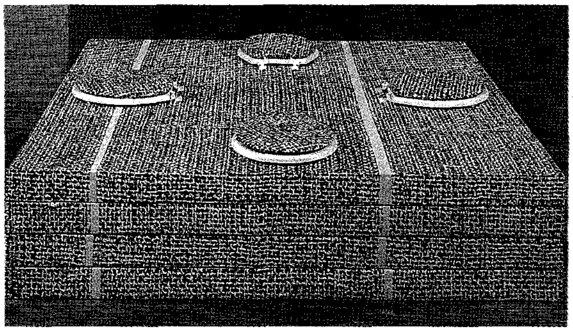
So Koons searches out high-kitsch cultural trash—an inflatable plastic rabbit, a statuette of Bob Hope, a late-nineteenth-century bust of a woman done in late-eighteenth-century style, all readymades like Duchamp's urinal—and has them cast into polished stainless steel. They become precious objects with precious price tags. To prevent them from resembling art—to give them that F.A.O. Schwarz gleam—nothing is actually touched by the artist's hands. The back of the rabbit's head still bears a little intake tube stamped MADE IN TAIWAN. The bust is signed "Enrico Lapini/Fece/Made in Firenze 1893." We get the joke, but even the joke is a cliché.

This art replicates *ideas*. The act of copying is a forceful description of the exhaustion of a generation. Since the search for "enduring value" has become meaningless—and, in an art world that turns over every six months, commercially pointless—these artists deliberately propose an art that is, in classical terms, valueless.

So Halley copies the look of "high art," particularly Barnett Newman's "zip"—the line bisecting a field of abstract color—and the flat color schemes of such "cool" painters as Ellsworth Kelly. He rearranges these styles under the borrowed structure of such chic French cultural critics as Jean Baudrillard: The bars and zips signify "cells" and "conduits," the prisonlike systems of a reified society. The sober, bright rectangles at Sonnabend are covered with Day-Glo paint and a commercial Rol-La-tex wall texture, generating a burst of knee-jerkisms from the 1960s: an "industrial"-finish fetish in a neo-Kelly format, with neo-Pop colors, bisected by a neo-zip from Newman that also serves as a neo-social critique—all of it wonderfully collectible.

For part of Koons and Halley's generation, the whole of twentieth-century art is valueless—or, more precisely, of equal and therefore debased value. With our overexposure to information, the use value of art disappears, leaving only its marketplace-exchange value. In other words, art becomes not a yearning of the spirit for transcendence but a quantifiable commercial transaction. Art has value because it can make artists rich and famous, like rock stars—or like art stars such as Newman and Kelly. The only virtue not trampled into the dust by the forces of the marketplace is "newness," which, in late-capitalist culture, has a value that is actually *secured* by the marketplace.

These artists make it their business (literally and figuratively) to sell the *idea* of



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the new; they are Neoists. Such is the power of the cult of the new that, to sell imitation as the latest trend, you need nothing but good word of mouth. Manipulating the media and the collectors to make you rich and famous fulfills this critique of capitalist value. (Though the question is, How valid is any critique of capitalism that aims at total success within the system?)

Even more than a rationale, the Neoists need *the myth*—the myth that the new generation is always best, that you buy cheap and sell dear, that you find Jackson Pollock when nobody knows him, and you sell him when the cash registers begin ringing. An important part of the myth is the insider-outsider phenomenon—the insiders "know" what's going on, the outsiders don't. The insiders understand the rules—they can recognize imitation Barnett Newman when they see it—and they are helped by the art consultants, who know that nobody wants to be an outsider.

The commerce of art paradoxically has gotten a terrific boost from the debasement of language by formalist criticism. For more than twenty years, the formalists—most recently, the neo-Marxists and structuralists who gather around the small journal *October*—have insisted on the primacy of thinking over the messy, sloppy, *personalized* process of making art. Some of them now seem slightly stunned to discover that the pure, white-hot intellectualism they have spawned, far from tearing down the temple of capitalism, is busy building a sales booth in the vestibule. From the artists' point of view, the elevation of some American art to myth and the "deconstruction" of the rest to the deadly convolutions of a structuralist critique has proved devastating to their belief in the authenticity of what they do.

I ran into the first baffling signs of "appropriation" several years ago, when I saw Mike Bidlo hang what appeared to be a Jackson Pollock painting (but really a Bidlo) from an elevated concrete walkway in the rough-and-tumble "Terminal" show in Brooklyn. Around the same time, Sherrie Levine began appropriating from such classical heroes as Léger and Malevich (she has recently gone off on her own, more convincingly). By now, appropriation itself is almost a cliché. In the meanwhile, all on its own, cool (minimal, geometric) painting has staged a comeback among 30-year-olds.

Without the hype, it would have been hard to pick this show out of the pack. The four artists at Sonnabend certainly weren't the first. They are, however, the best at commercial polish. Ileana Sonnabend has done some serious trimming. Gone are Koons's sophomoric replicas of liquor advertisements and Meyer Vaisman's paintings of drooping penises. Their slick new work gleams like an auto showroom. Koons and Halley are the toughest exemplars of this Macy's-basement approach. Vaisman, with less command of irony, prints a burlap pattern on canvases (a fabric imitation of fabric) and stacks them like readymade sculptures; one stack on the floor is fitted out with toilet seats, presumably to recycle excrement as art. Bickerton is the most conceptual and least Neoist of the lot. He makes imitation-rock walls out of plastic and hangs them on real walls, and concocts neo-Gothic letters in "linguistic" paintings that betray some influence from John Baldessari, who teaches at the California Institute of the Arts, Bickerton's old stamping ground. Bickerton, for worse and for better, lacks the nasty edge of his fellow travelers.

There is, strictly speaking, nothing new even in their critique. Right across the street at Mary Boone Gallery is a show of Formica pseudo-furniture by Richard Artschwager, circa 1962–68—an early sardonic reference to the American habit of preferring the imitation over the real thing. Conceptual artists have covered this ground to exhaustion. But the Neoists depend on the media's amnesia, and on the economics of scarcity. There are only so many prime Ellsworth Kellys and Barnett Newmans; the Neoists fill a gap caused by the excess of demand and the insufficiency of great art. Nostalgia is their most important product—nostalgia for familiar moments in American art history, which can now be reproduced for collectors simply by appropriating the philosophy of appropriation. Denying any mythic or heroic connection between artist and art allows them to enter into a Faustian contract with consumer demand. Nothing about the Neoists is unique except their lust for money—the last chance to shock the bourgeoisie, by embracing it.

Conceptualism was, ironically, an idealist's position, a way around the commodity system. The Neoists have no intention of being so foolish. Why should they, when, in their allotted fifteen minutes, they can make a lot of money and retire to a beach in Brazil, as Kenny Scharf did? In this sense, the "Pop Shop" that Keith Haring opened at 292 Lafayette Street—selling T-shirts, sweatshirts, and postcards of several artists' work—is more honest and more direct in its aims than the posturing art at Sonnabend.

This new form of modernist mannerism is proof yet again that fantasy is so much more vivid than experience: The simulacrum does indeed carry more phenomenal weight than the real. Cynical, consumerist art becomes the perfect mirror of its coked-up, sensation-seeking society. And a society that adores trash snaps it all up. (420 West Broadway; through November 8.) ■

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Music/Peter G. Davis

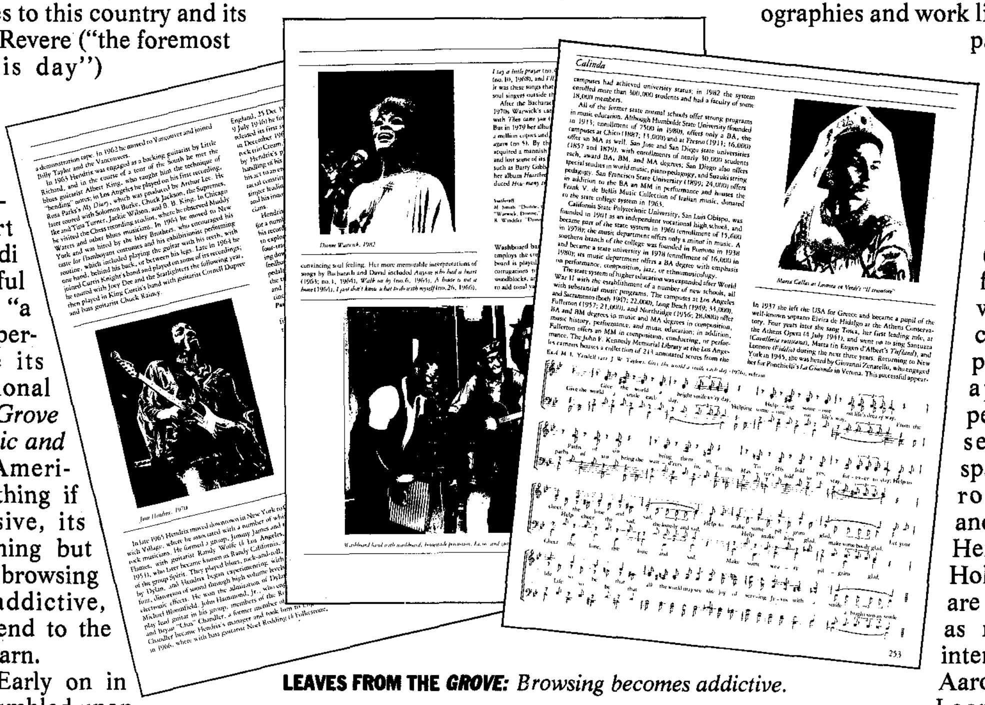
INFORMATION, PLEASE

"...*The New Grove* will probably change the way people study and think about, enjoy and understand, music in the United States..."

THE MOMENT IT ARRIVED, I CURLED UP with **The New Grove Dictionary of American Music** and was lost to the world for the better part of a week. Never has there been a reference book on American music of such scope and crammed with so much information—four volumes totaling 2,600 pages with over 5,000 articles—on every conceivable subject that relates to this country and its music, from Paul Revere ("the foremost bellmaker of his day") through Charles Ives ("viewed almost universally as the first great American composer of concert music") to Cyndi Lauper ("a powerful rock voice" with "a dizzy, endearing personality"). Like its famous international parent, *The New Grove Dictionary of Music and Musicians*, the American *Grove* is nothing if not comprehensive, its scholarship anything but stuffy. Random browsing soon becomes addictive, and there is no end to the things one can learn.

For example: Early on in Volume One, I stumbled upon an entry headed "Advertising, music in," an engrossing essay on how the United States pioneered the use of music as a means to convey a commercial message. The colorful development of this specialized art is traced from Colonial times, when street vendors hawked their wares with a primitive melodic cry or chant, through catchy nineteenth-century come-ons like "Oh You Spearmint Kiddo With the Wrigley Eyes" to such familiar soft-sell jingles of today as "I Love New York." But wait, there's more: Trivia collectors over 50 will be intrigued to learn that the "magic violin" played by Evelyn, concertmistress of Phil Spitalny's "Hour of Charm" All-Girl Orchestra of the 1940s, was a priceless Bergonzi. Turning to hard facts, we are told that the United States has spawned no fewer than 1,113 periodicals devoted to musical topics. They are all listed here, beginning with *The Euterpeiad, or Musical Intelligencer*, a long-gone Boston journal founded in 1820, on to *The Cue-Sheet*, first published two years ago in Los Angeles by the Society for the Preservation of Film Music.

But then, there are facts, figures, and odd bits of information on just about everything: composers, conductors, singers, instrumentalists, orchestras, bands, organists, choral and chamber groups, instrument-makers, religious music, festivals, dance, American Indian tribes, cities, jazz, rock, country music, blues, choreographers, scholars, critics, patrons, administrators, directors, influential figures in the worlds of popular entertainment, Broadway, and opera—even foreign-born musicians who have had an impact on American musical life. Much of this material originated in the twenty-volume *New Grove Dictionary*, published in 1980, but virtually every article has been revised, expanded, and brought up to date, and thousands of other entries are brand-new. This formidable project, involving over 900 contributors, was organized and supervised by three editors, obviously a virtuoso trio: H. Wiley Hitchcock, professor of music at the City University of New York; Stanley Sadie, the British musicologist who established the editorial guidelines originally laid down in *The New Grove;* and Susan Feder, who acted as general coordinator.


LEAVES FROM THE *GROVE*: *Browsing becomes addictive.*

It will take some time before anyone fully digests the American *Grove* or discovers all its uses. Some will find the biographies and work lists of composers past and present invaluable—imagine having instant access to the titles of all 152 opus numbers by Mrs. H. H. A. Beach (1867–1944), the first American woman to succeed as a composer. Others will appreciate (or, perhaps, hotly resent) so much space devoted to rock—the music and careers of Jimi Hendrix and Buddy Holly, for instance, are examined with as much analytical intensity as those of Aaron Copland and Leonard Bernstein. And others will be fascinated by *Grove's* geographical span, articles describing the musical life in the country's urban centers from Anchorage to Miami. Then there are such generic topics as copyright, music therapy, broadcasting, criticism, education, musicians' unions, the early-music revival, Confederate music, work songs, electroacoustic music. Nothing, it seems, has been overlooked.

Gripes? Well, yes, a few: A number of contemporary composers with perfectly respectable credentials have been omitted for no apparent reasons. Conrad Susa, Richard Cumming, Erik Lundborg, David Olan, Ruth Schontal, John Melby, Lawrence Widdoes, Wells Hively, Katherine Hoover, Chinary Ung, Donald Harris, and Joyce Mekeel are just a few names I miss, and there are undoubtedly others who are not here. Possibly these composers, who are performed and recorded with some frequency, lack the political connections to be noticed by *Grove's* advisory committee, but they should have been included. It is also odd that so many biographies of American singers have been written by British critics, most of whom obviously have had little firsthand exposure to their subjects—but this, I suppose, only reflects the British bias of the original *Grove Dictionary,* from which these entries were transferred.

Come to think of it, the biographical entries of performing musicians in general tend to be excessively objective, bland, and unjudgmental. I realize that a reference book of this sort is no place to express provocative or controversial personal prejudices, but there must be some way to indicate to an unknowing reader that a qualitative difference might possibly exist between Geraldine Farrar and Ashley Putnam. The occasional attempt to put an artist into any critical perspective invariably comes as a shock. Michael Steinberg ends his Vladimir Horowitz bio with a startling bit of apostasy, although someday posterity may find it well worth pondering and very possibly consider it valid: "Horowitz illustrates that an astounding instrumental gift carries no guarantee about musical understanding."

So much for minor complaints. In every important respect, the American *Grove* is a magnificent achievement, and one that probably will, as advertised, change the way people study and think about, enjoy and understand, music in the United States. Beyond that, these four densely packed volumes splendidly celebrate a diverse musical culture that in terms of sheer variety, productivity, and creative vitality is unsurpassed anywhere in the world. The lordly $495 price tag may look discouraging, but that is really a small price to pay for such richness.

As a postscript, a reminder about the American *Grove's* phonographic equivalent seems only appropriate—New World Records, a fabulous sound archive of nearly 150 discs exploring every type of music Americans have written and listened to over the past 250 years. Originally conceived as a 1976 Bicentennial project, New World has remained active over the past ten years and has added many valuable recordings to its catalogue, most recently the City Opera production of Bernstein's *Candide* (NR 340/1). Also not to be missed is a wonderful series of recordings featuring the country's major orchestras playing important music by native composers. Elliott Carter's Piano Concerto and *Variations for Orchestra* are coupled on the latest release (NR 347), two exciting scores brilliantly performed by pianist Ursula Oppens and the Cincinnati Symphony Orchestra under Michael Gielen.

IN 1959, BIRGIT NILSSON MADE HER METropolitan Opera debut as Isolde, and the *Times,* staggered by her voice and singing, wrote it up on the front page. In 1986, **Eva Marton** sang her first Met Tosca, and the *Times,* staggered that a baritone had accidentally poked her in the jaw during Act II, wrote it up on the front page. How times change. Oh well, at least it proves to all those cynics out there that a trivial classical-music item not involving Vladimir Horowitz can make page one of this family-run newspaper.

It would be unfair to assess Marton's Tosca on the basis of this performance, which she gamely completed with few audible signs of pain or discomfort. A fiery and delightfully temperamental diva in her Act I scenes with Cavaradossi and Scarpia, Marton clearly has more than enough voice and flair for the part, and I look forward to seeing her in the rest of the opera under less melodramatic circumstances.

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Books/Rhoda Koenig

THE LATE, GREAT 'TRIBUNE'

"...*The Paper* has enough colorful characters for several books, as well as a penetrating analysis of the newspaper business..."

The Paper: The Life and Death of the New York Herald Tribune, *by Richard Kluger. Alfred A. Knopf; 801 pages; $24.95.*

IN THE ANNALS OF AMERICAN ROMANCE (male division), few love objects rank higher than the good old newspaper. Part dormitory, part foxhole, part saloon, it was celebrated by such *romanciers* as Ben Hecht and H. L. Mencken and countless unknown bards whose legs and livers had given out in its service. Few of these sweethearts of Sigma Delta Chi were as beloved as the *Herald Tribune*, a paper that, to hear its veterans tell it, had the heart and soul its successful rival lacked. "There was a camaraderie at the *Trib* like nowhere else," recalls a deskman in Richard Kluger's book. "*Times* people know how important the paper is and are grateful because that importance rubs off on them—but love it? Never." If the *Trib* was a mistress, the *Times* was a rich wife. But it was a rich wife who, early in the *Tribune*'s history, set the pattern for its unhappy end. The paper was petted, patronized, and loved to death.

NEW YORK Herald Tribune LATE CITY EDITION

WEDNESDAY, NOVEMBER 4, 1936

Roosevelt Wins, May Exceed '32 Landslide; Leads in N. Y., Pennsylvania, Ohio, Illinois; Lehman Re-elected; New Charter Adopted

Connecticut Is Conceded To Roosevelt

Defeat Conceded By Colonel Knox

Jubilant Roosevelt Hails Sweep As Largest U. S. Has Ever Seen

TWO LEGENDS: *Beloved city editor Stanley Walker; the front page of November 4, 1936.*

The history of the *Herald Tribune* began with the founding of the raffish, energetic *Herald* in 1835 (it was the first to cover Wall Street and high society, and it sent Stanley to find Livingstone) and the earnest, high-minded *Tribune* in 1841 (it employed Karl Marx and Margaret Fuller and sent Jacob Riis into the hovels of the Lower East Side). The two papers merged in 1924, but a more important merger for the fate of the paper had occurred in 1881, when *Tribune* editor Whitelaw Reid married Elisabeth Mills, the daughter of one of the richest men in America. Reid money would sustain the *Tribune* for the next 70 years, but it also made the paper into a rich family's child, with no incentive to reach outside its sphere and its preoccupations, as if the money would last forever. In 1905, Whitelaw Reid characterized his reader as "a gentleman ...of Republican leanings"; it was an image the Reids would not alter while they controlled the *Tribune*, a newspaper in a town where the majority of newspaper buyers were neither Republican nor gentlemen.

The story of the *Tribune* in its glory days is an absorbing one, one that Kluger, the paper's last literary editor, tells in prose that, if not brilliant, is always readable. He can be somewhat stiff and redundant (it is not necessary to tell us that an overcautious editor's nickname, "Double Rubber George," does not refer to bridge), and when he reaches for a stylish expression, it often falls too comfortably within his grasp, as when he writes that the food columnist Clementine Paddleford "carried on a lifelong love affair with the fruits of the earth." But there are enough colorful characters and incidents here for several works of fiction or non-, as well as a penetrating analysis of the newspaper business in the twentieth century, and though Kluger makes no secret of his sentimental attachment to the paper, he is admirably clinical in his criticism of workers as well as management.

Kluger's excerpts from stories in the *Tribune* (it's too bad there aren't more of them) show why it was the paper of choice for reporters who wanted to do more than string facts together. Sportswriter W. O. McGeehan covered the Scopes trial and wrote of the prosecutor, "He sounded the call to arms to the hill people of the Cumberlands to stand in their galluses with staves of hackberry in their hands to repel the invasion of the brutal and bespectacled professors from Yale, Harvard and Johns Hopkins, who were coming to invade the green hills of Tennessee and to shackle the freeborn Tennesseans with thought." John J. O'Reilly, who stood nose-to-nose with a leopard after a mishap at the circus, described his feelings in a manner that would not have been encouraged at the newspaper of record: "It was less than a minute. But I'd seen men get killed in less than a minute, and I once saw a man get married in four minutes."

The *Tribune*'s companionable city room was the creation of the legendary Stanley Walker, who ruled it from 1927 to 1935 and hired such variegated reporters as Joseph Alsop, Joseph Mitchell, and Lucius Beebe, engraving on them his credo "Clean copy. Hard work. Better to know the truth than not." Told that he could not compete with the *Times* because it "had a man to watch every rathole in the city, Stanley Walker characteristically responded that the *Herald Tribune* would succeed by assigning a rat to watch every manhole."

Another memorable crew flourished during the paper's last years, particularly at its Sunday magazine, Clay Felker's *New York*, which rose from the ashes of

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the *Tribune* (the other survivor was the Paris-based international edition). There was Tom Wolfe, who rejected the "pale-beige tone" of traditional journalism for a zippy sixties style of "arch interjections, rocketing hyperbole, antic onomatopoeia," and Jimmy Breslin, the gruff, warm-hearted chronicler of the chronically down and out.

Perhaps the most fascinating characters in this attenuated tragedy, however, are Ogden Reid, the nominal editor from 1912 to 1947, and his wife, Helen, whose power was not in name but in fact. A genial, easygoing alcoholic, Ogden had only a tenuous relationship to his staff (he once ran into a reporter whose stories from New Jersey on the Bruno Hauptmann case had been in the paper for thirteen weeks and asked, "Where you been? Haven't seen you around"). In 1938, one of the editors solicited Henry Luce to purchase the ailing paper, saying, "Mr. Reid is a very kindly and likeable man but an intelligent and enterprising owner could work wonders." Helen was active in hiring women executives and reporters, including the fiery Dorothy Thompson, but was less hospitable to Jews. She defended the *Tribune*'s policy of running help-wanted ads that said Christians were preferred (they *would* have been anti-Semitic, she said, if they had read "Christians only"), and in other ways espoused attitudes that could lead her business manager to tell her she didn't have to worry about the higher circulation of the *Times:* Much of it was composed of Jews who bought the paper for the garment-center news and obituaries.

The main cause of death of the *Herald Tribune,* Kluger argues, was its owners' smugness and inertia. They refused to pursue new means of increasing revenue and circulation, losing department-store advertising and suburban readers to the more aggressive *Times.* And, unlike the proprietors of the *Times,* they failed to plow profits into improving their product or rewarding their workers. Like many rich employers, they expected loyalty but were reluctant to do anything so sordid as pay for it. The paper regularly lost good reporters to places that would pay them better and treat their work with more respect: In an insane example of penny-pinching, the *Tribune* chose the year 1937 to recall most of its European staff. Nor did the *Tribune* greatly respect their persons. In 1948, the *Times* spent $2 million to give its employees air-conditioned offices. In August 1966, when Jock Whitney, the *Tribune*'s distinguished but ineffectual last owner, read the closing announcement to his staff in their auditorium, his face ran with sweat: Only the executive offices had been air-conditioned. But then, great loves are often like that: The unrequited are the most romantic. ■

Movies/David Denby

ODOR OF SANCTITY

"...*The Mission* is very likely the most nobly intentioned movie in years—and it's always saluting its high-mindedness..."

A GROUP OF NAKED INDIANS SINGING SAcred music in the purest, cleanest soprano this side of the boys' choir at Westminster Abbey; a guilty European cleric hurling his dismay right into the camera (a confession and an accusation); a Jesuit priest holding the cross aloft and leading his defenseless flock through a hail of bullets and grapeshot.... The style of **The Mission** salutes its own high-mindedness; the movie's failure is encased in ethnographic purity. In the moviegoer, grave and bitter tears gather in a fervent lump. The team that produced *The Killing Fields*—David Puttnam (producer), Roland Joffé (director), and Chris Menges (cinematographer)—has been joined by producer Fernando Ghia and writer Robert Bolt in what is very likely the most nobly intentioned movie in years. Bravely done, boys! Bravely done! And now the body count.

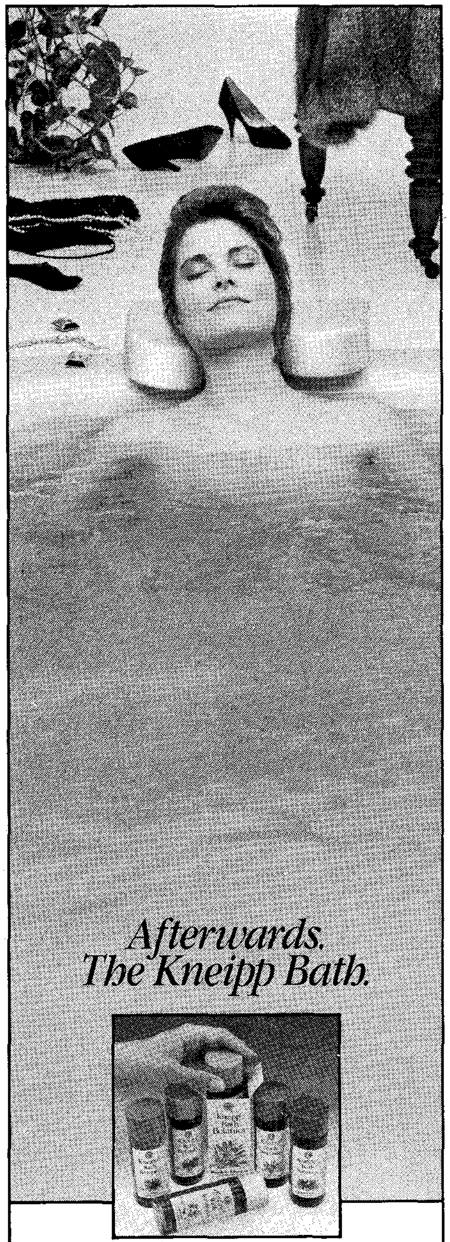
In eighteenth-century South America, some Spanish territory passes into the hands of the Portuguese. A question arises: What should become of the missions established by Jesuits on this territory? The newly converted Guaraní Indians have been taught to sing, to make beautiful violins, and to grow crops and divide the profits among themselves. Nevertheless, the Portuguese want to turn them into slaves. The Church, in the person of papal emissary Altamirano (Ray McAnally), would like to protect the Indians, but its hands are tied. Altamirano knows that if the Jesuits don't quit the missions in the New World, the order will be expelled from Portugal. Calculation rules: Altamirano orders the priests to leave. But two disobey him—Mendoza (Robert De Niro), a guilty former slave-trader, who decides to arm the Guaraní and fight, and the man who recruited Mendoza into the priesthood, the pacifist Father Gabriel (Jeremy Irons), who will die with his people rather than simply abandon them. In sum, the Indians are "civilized" and then betrayed; pragmatism defeats idealism, rapacious capitalism defeats gentle communitarianism.

ROGUE PRIEST: *Robert De Niro as the slave-trader turned cleric in Roland Joffé's film.*

Really, if you are going to spend $18-million or more on an epic adventure film with ethical dilemmas, why choose *this* subject? The moral issue at hand can mean little to moviegoers. And the movie's sensitivity is oddly blinkered. Certainly, the Guaraní were betrayed by the Church, but some of us may question what the Jesuits were doing opening missions there in the first place. Hasn't a writer as sophisticated and experienced as Robert Bolt ever pondered the role of the Church in legitimizing colonialism? (If you're a conquistador plundering defenseless native populations, it's a lot easier to do so if you think you're saving their souls at the same time.) The movie never considers that "civilizing" the Guaraní could have been the original betrayal; innocently, the filmmakers show off the violins the Indians carved, as if they were peculiarly intricate lanyards completed at summer camp. And, for that matter, we can hardly be distraught over the threatened expulsion of the Jesuit order from eighteenth-century Portugal. The absolute monarchs of Europe, not to mention anti-Church polemicists like Voltaire, fought against the Jesuits all through the eighteenth century, and I'm not sure that I wouldn't consider taking their side. Altamirano's dilemma—bureaucratic pragmatism versus responsibility to individuals—is familiar enough, but the terms of the dilemma are so remote it seems almost abstract.

The Mission is set in the jungle and on the head rivers around the staggering Iguassú Falls (in Argentina), and some of the imagery is spectacular and impressive. Chris Menges makes the colors dark, blended, and painterly—the Indians appear to emanate from the thick green leaf-matting and disappear into it like flowing mud, and Menges's white-water sequences are full of danger and surprise. The movie has its solemnly majestic side; the falls themselves make an elaborate proscenium for a drama of heroic piety. First Jeremy Irons, barefoot and wearing only his cassock, climbs the slippery black rock by the side of the rushing water, and then De Niro, a violent man doing penance, undertakes the same climb while dragging his Sisyphean load, a sack of heavyweight armor. They ascend to their work in the sight of God.

But how dull these two are! His forehead fringed with bangs, his voice modulated even more than usual, Irons radiates sanctity. He's physically convincing, but his Gabriel never undergoes the kind of internal struggle that would make his martyrdom dramatically exciting. As a "hot-blooded" Spaniard with shoulder-length hair, De Niro gets to stride around furiously with his rapier and deliver such lines as "So, me you do not love?" The period role doesn't suit him at all. And once De Niro kills his brother (in a love quarrel) and seeks absolution among the



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savages, he's finished as an actor. He smiles at the Guaraní and they smile back. Worse, Mendoza and Gabriel, working at the same mission, eye each other coldly and barely make contact.

The two priests tend their flock; they teach, they lead, they give and receive affection, and this stuff makes you a little sick, because it's so utterly one-sided. Joffé has committed the unspeakable error of patronizing the Guaraní, of letting them come off as smiling children. Such perfect little converts—how can the Church disown them? No one rebels against the rule of these foreign priests, no one complains. There isn't a single Indian who steps forward and becomes a real character in the movie. Instead, the Indians sing at mass in their faultlessly dubbed voices. In all innocence, the moviemakers repeat the same inhuman mistakes as the eighteenth-century colonials. They perpetrate the same insanity—not in pursuit of empire and universal salvation, but this time, less forgivably, in the name of ethics and art.

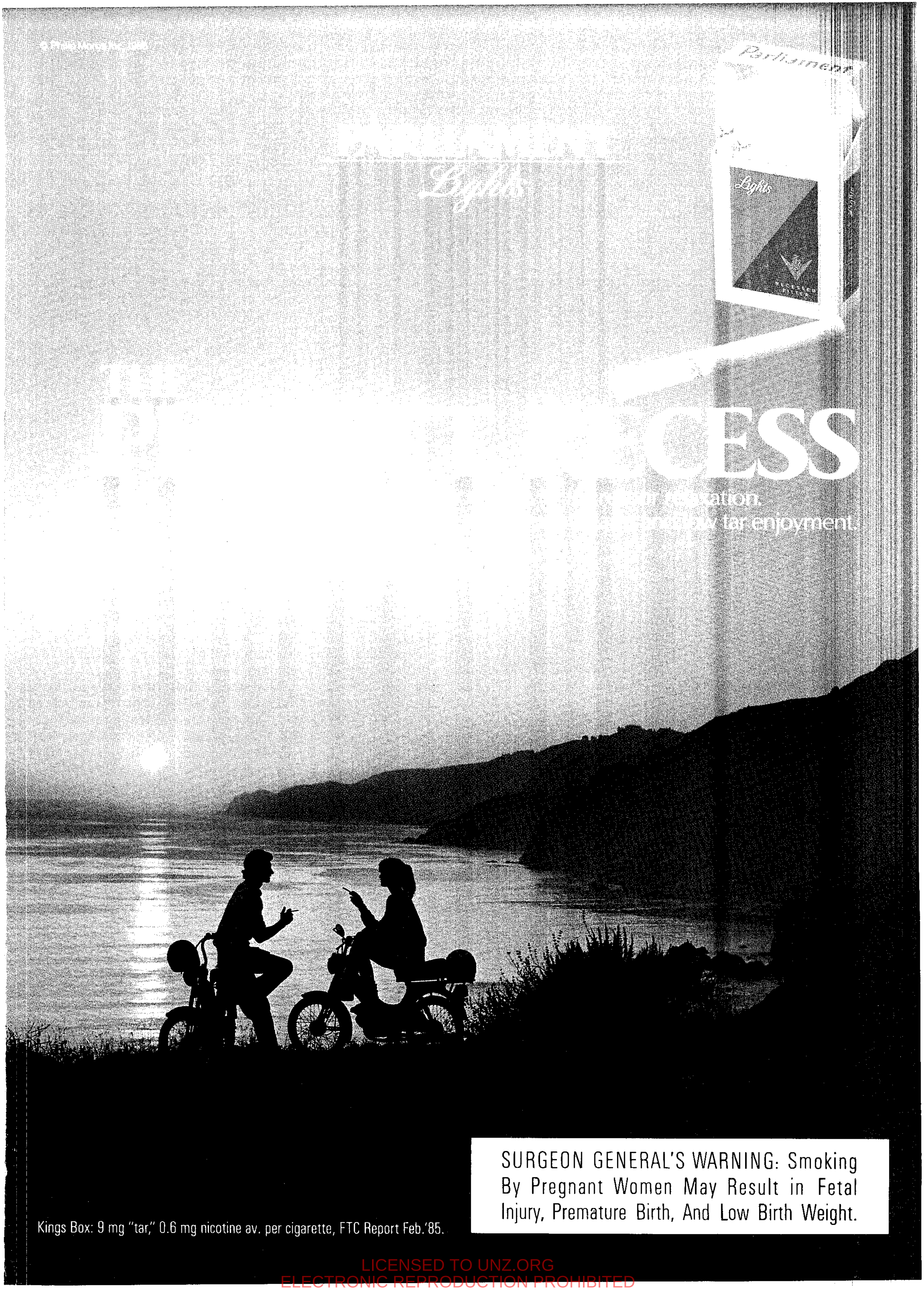
JONATHAN DEMME'S **Something Wild** begins as a kind of aggressively contempo screwball comedy and ends up as . . . I don't know what it ends up as. A mess, perhaps. Jeff Daniels gets the James Stewart–Henry Fonda role: He's Charlie, a repressed and fumbling young Wall Street type who has a vagrant larcenous streak. Charlie is a bit of a fibber, and he likes to walk out of restaurants without paying the check. When he pulls this little trick at a lunch hangout one day, a girl sitting in the back (Melanie Griffith) looks him over appreciatively and then pursues him onto the street. She wears black, with scarlet lips and layered jewelry, and her hair, black as the dress, is severely cut, in the helmet style that Louise Brooks made famous. She says her name is Lulu (Brooks's killer-*femme* role), and after picking up the flabbergasted Charlie and driving him across the Hudson, she checks into a motel and whips out her handcuffs. Hooked to the bedposts, Charlie is a little nervous, but on the whole he's happy. Together, they stay out on the road, joyriding and stealing a little bit. Good-bye, job; good-bye, wife.

As I set this down, I realize how much I wanted this movie to be fun, and how disappointed I was when everything turned out to be off—flat and too fast, with not enough character detail. The flatness starts with the actors. Jeff Daniels has a big round jaw, a sheepish grin, a nose that spreads a bit; he just missed out on handsomeness, and he always looks like he's apologizing for it. This peculiarity of his appearance and manner makes it easy for him to play men who are weak and evasive, men who have a dimension missing. Daniels is a skilled and likable actor, but I don't think he's a leading man. Someone like James Stewart could be a fumbler, but Stewart had a snarly fighting streak; you couldn't push him past a certain point. In *Something Wild,* Daniels plays the kind of fool who can't take a swallow of scotch without gagging, and he's exasperating to watch. He's all elbows and knees and jaw, and he's not graceful enough to make haplessness into a comic style; he gives the audience nothing to hold on to.

Melanie Griffith, who was so charming as the tinsel-voiced porno floozy in *Body Double,* has a mouth that turns up at the corners and a bouncy, energetic walk; her perversity is reassuringly playful—she's a rather harmless naughty girl. We're meant to take her Louise Brooks getup as a bit of downtown mockery—a fashion statement. When she leads Charlie to her mother's house, in rural Pennsylvania, she restores her blonde hair, and her name turns out to be Audrey. We can see that she's only an uncertain small-town rebel. But then the script (an original by E. Max Frye) leaves her abandoned, with nothing to play, and she can't put the character together on her own. Her Audrey comes off as threadbare and rather blank—there's no person there.

The screenplay is half conventional slapstick, half perverse comedy, and entirely bald. And Demme's direction careers all over the place. A movie like this about a sexy girl rousing a buttoned-down doofus should be a kind of eroticized fable: The style of the movie—the way life feels to the amazed hero—has to be rendered in terms of desire and fear and little else. But Demme, who showed so much natural unforced warmth in *Handle With Care* and *Melvin and Howard,* may not have the manipulative skills for the task. He keeps putting in little rumpled, quirky atmospheric touches out of another film.

Just when we think we understand what Demme is up to, Ray (Ray Liotta), Audrey's ex-con husband, turns up. Ray isn't just playing at crime, he's the real thing—a nasty thug who slaps people around. Ray Liotta—close-cropped hair, piercing eyes—makes him rather magnetic. You can see why Audrey was first attracted to him, and why she would want to get away from him, too. Ray steps out of another world—the thriller world where people get killed and sex is close to murder. The filmmakers turn the comedy into a tense, unpleasant nightmare. Ray wants his wife back, and he terrorizes Charlie and Audrey. We thought we were getting a perverse celebration of liberation, but Charlie, it turns out, was in way over his head. The movie turns bloody and bizarrely punitive. It seems to say, "This is what happens when you fool around with a girl like that." ■



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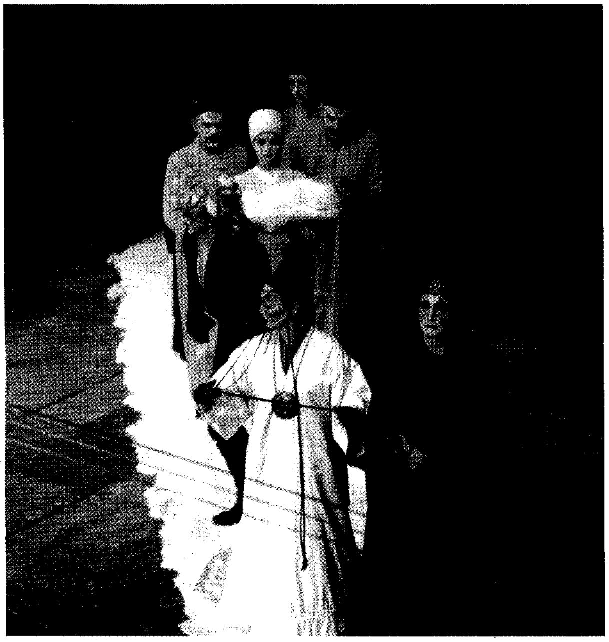
LIGHT FROM THE EAST

"...The Berliner Ensemble, although no longer what it was, is still dedicated to the old Brechtian spirit..."



"KABUKI" VIA BERLIN: *Often crude, sometimes effective.*

ONE OF THE FOUR OR FIVE MOST FAMOUS theaters in the world, the **Berliner Ensemble,** founded by Bertolt Brecht himself and dedicated to maintaining the spirit of his "epic theater," has made it to North America for the first time. But to Canada. The producers Ed and David Mirvish and the University of Toronto, with the help of public and private grants, brought over a company of 90 from East Berlin, where the B.E. functions as East Germany's national theater. That they could never come to the United States—first for political, then for financial reasons—is a sorry comment on our culture. The week-long engagement is a feather in Canada's cap—slightly moth-eaten, but a feather all the same.

In his *Arbeitsjournal* ("Work Journal") for November 9, 1949, Brecht noted, "True repertory pieces, i.e., plays that can be given almost any time because they are universal in theme and allow a company to show off its most pervasive skills, are scarce in Germany. Actually, there is only *Faust*.... Of my plays, probably only *The Threepenny Opera* and *The Caucasian Chalk Circle* have this character." Presumably taking its cue from the master, the B.E. brought over these two works; having repeatedly missed them in East Berlin, I was only too eager to make the somewhat easier pilgrimage to Toronto. What I saw was both stimulating and frustrating.

Frustrating because—30 years after the death of Brecht, and well after the demise or departure of most of the guiding, designing, and performing lights—the B.E. is no longer what it was, as I could ascertain from written and spoken accounts, my own deductions, and the happy accident of sitting on the New York–bound plane next to that eminent Brechtian Eric Bentley. Stimulating because even these recent productions (a 1985 *Threepenny* and a 1976 *Chalk Circle*) are, despite changes in concept and execution, still dedicated to the old spirit. But nothing is harder than maintaining an institutional theater devoted to a particular vision decade after decade, as the Moscow Art Theater, for one, sadly demonstrates. Brecht the chameleon was, of course, a great believer in and practitioner of change, which, judiciously applied, is a *sine qua non.* But the problem with mutability is that it often produces mutants.

The Threepenny Opera, staged by Manfred Wekwerth (the B.E.'s artistic director) and Jürgen Kern, was to have been directed by Dario Fo, who, however, was apparently fired. Some Foisms remain, notably the turning of the Ballad Singer into a punker and the corresponding reorchestration of "The Ballad of Mack the Knife," as well as his collapsing dead at song's end with a knife in his back. But he is promptly resuscitated and carries on as the Brechtian MC he is meant to be. Hereafter, we get the low transverse curtain pulled closed after each scene and only partly masking the flying on and off of the scenery. Two follow spots, one in each proscenium box, track the actors during the songs, when we also switch to "song illumination," which involves footlights and two overarching semicircles of multicolored bulbs.

There are no title cards or projections to summarize each scene; the Ballad Singer does this orally. The orchestra is on a high platform upstage, behind it a simulated organ against a plushy scarlet background, suggesting an old-time music hall. The conductor takes his cues from the singers, who perform straight out at the audience, rather than they from him. There are few obvious distancing effects, although there is much broadness and stylized posturing in the acting. Mrs. Peachum, for example, makes her first entrance in an elaborate drunken choreography complete with furniture clutchings and fallings on the face. The most striking device is Macheath's occasional listening, on an old-style phonograph, to the famous, scratchy recording of Brecht himself croaking out Mack's ballad. (Another Foism?)

In scenery that looks elaborately makeshift, its colors mostly somber or drab, the cast wears undistinguished costumes, except for Mack's spiffy whites. Kurt Weill's music, mostly in the original orchestrations, is as infectious as ever, even though the current performers do their best to disinfect it. Is there anyone in this company up to the legend (and, I hope, reality) of an Ernst Busch or Helene Weigel, a Therese Giehse or Angelika Hurwicz? Well, there are canny performances by Arno Wyzniewski as a fragile-seeming but wiry Peachum, Stefan Lisewski as a jaded giant of a Macheath, languidly imperious (but vocally inadequate in the songs), and Renate Richter as a twinklingly ominous Mrs. Peachum who also sings quite well.

Mack's doxies disappoint. Corinna Harfouch (one of the alternating Pollys) looks pert and pertinacious, but sings pallidly and does not grow to gang-leader stature. Carmen-Maja Antoni is a perky but puny Lucy, and Christine Gloger a frumpy Jenny. As Tiger Brown, Peter Bause looks amusingly like a redheaded Hindenburg, and Angelika Ritter, as the youngest whore, brandishes a large, dilapidated teddy bear impressively. Diction is often slurred, though, and songs are not well projected. This probably stems from the B.E.'s theater being

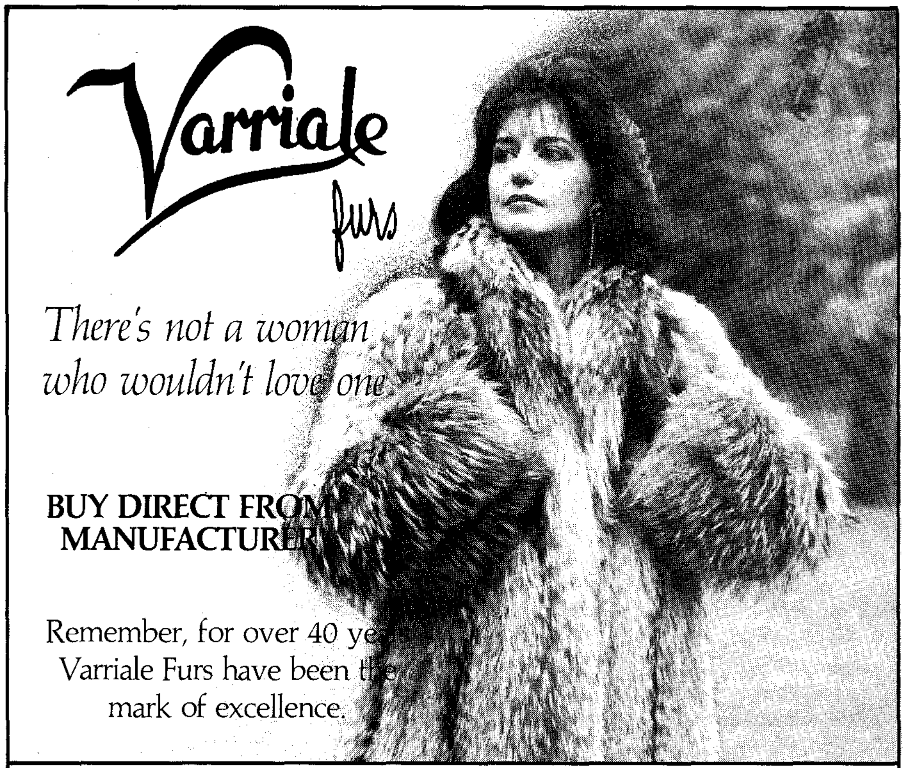
Photograph by Roy Mitchell.

smaller and much less high than the Royal Alexandra, so that the actors can be heard there even in stage whispers. Royal dimensions are unkind to proletarian diction. Yet even as a penny-halfpenny opera, *Threepenny* is still rousing and insinuating by turns, a tingling shower of minatory fun.

If the Marxist ideology is not yet crystallized in this early work, it is fully so in the 1945 *Caucasian Chalk Circle,* a freer than free adaptation from the Chinese, or more probably from the now undeservedly neglected *Chinese Chalk Circle* (1925), by Brecht's acquaintance Klabund. Brecht has made the material very much his own as he slowly sets two complementary figures on a convergence course: Grusha, the good servant girl, who does, however reluctantly, all the right things; and Azdak, the rascally clerk made into a judge by the quirks of circumstance, who out of sheer orneriness ends up doing good. Brecht toiled to expunge any trace of nobility from these characters and, helped by his own perverseness, was eminently successful at endowing them with psychological complexities and convolutions that make the play enticing and save it from becoming the kind of "dreary literature of social-critical parables" Ludwig Marcuse accused Brecht of inflicting on the world. And there are the devious minor characters, similarly twisted out of the underlying Marxist simplicities, and, above all, the poetry—even more intense in the prose than in the songs, fine as these are—in which freshly reinvented folk elements and extreme sophistication playfully paw and pummel each other.

The B.E. production by Peter Kupke is often too crude: The bibulous monk must be falling-down drunk, the wedding guests crowded into a small room like the ship's cabin in *A Night at the Opera;* Azdak waggles his bare behind at us some half-dozen times, to say nothing of his gross handling of Ludovica's bottom. To be sure, he is played by Ekkehard Schall, the most famous actor of the B.E., who, married to Brecht's daughter, Barbara (more powerful than all the artistic directors and dramaturgs rolled together), can play any part he wants to, and in any way he pleases. Though a talented comedian, he goes in for frenzied scurrying, instant switches from whispers to bellowings, and deliberate use of words as a barely decipherable sonorous magma. Spellbinding as he often is, I prefer my Azdaks a bit more laid-back.

Franziska Troegner is a robustly peasanty yet winsome Grusha, and would be perfect if she could sing. (Some of her songs had to be cut or reassigned.) Paul Dessau's music smartly undercuts its catchiness with wryness, but as the storytelling singer, Peter Tepper delivers his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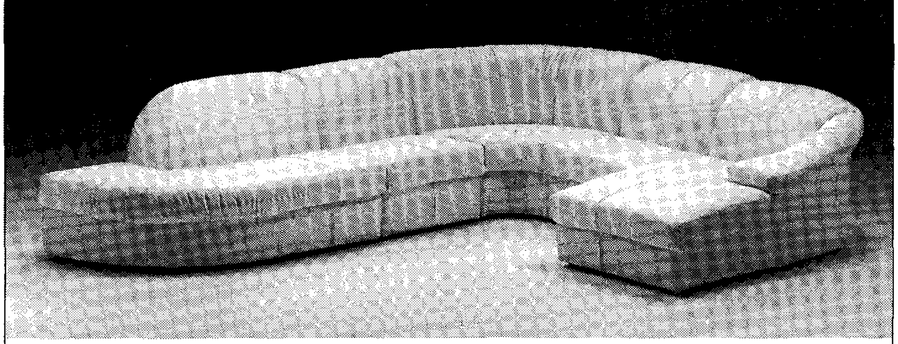
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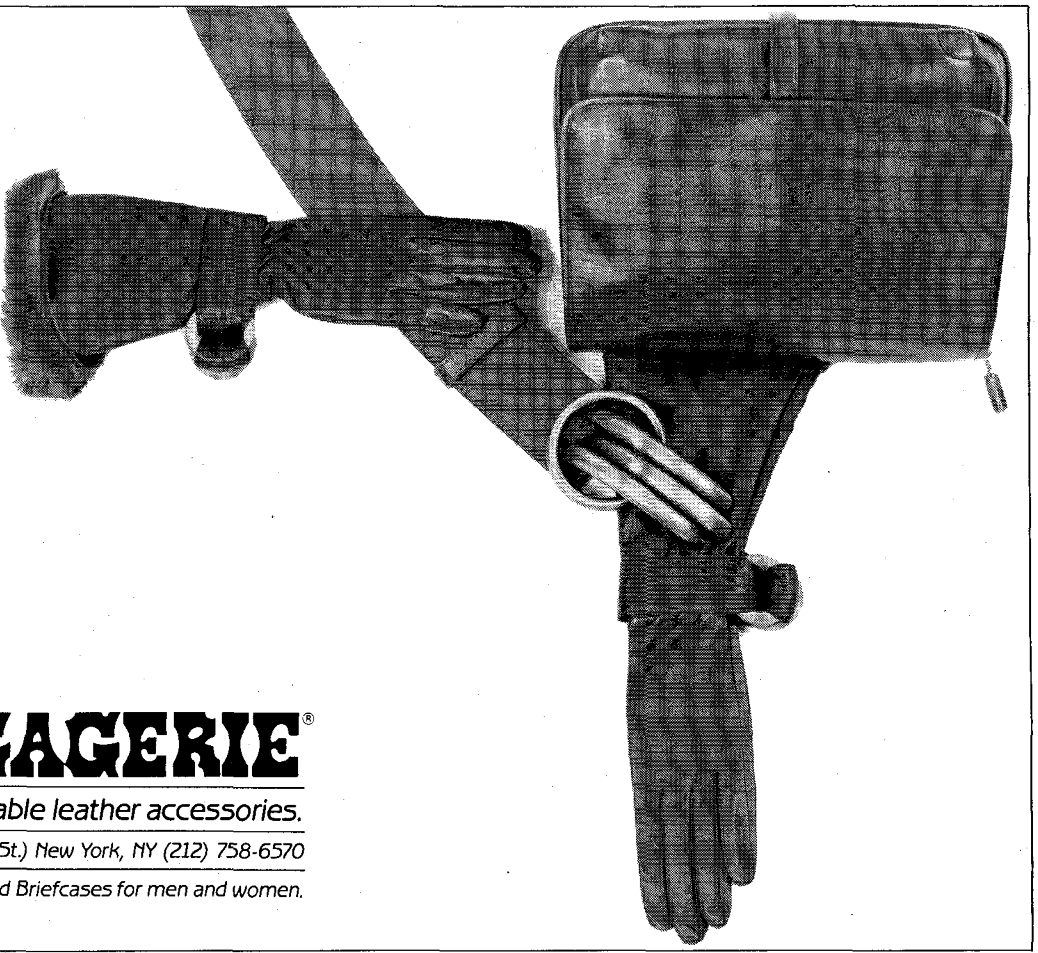
"...*Neon Psalms* has an eye and ear for the quaintness of the humdrum. *Early Girl* is preposterous, trashy, never boring..."

songs too sternly, and his two female assistants whine out theirs incomprehensibly. The supporting cast is never less than efficient, though seldom more than that, for which the unsubtle staging must share the blame. To have the precarious bridge that Grusha and the child have to cross lie flat on the floorboards instead of being suspended on high is certainly safe and may even be Kabuki, but it's not drama. The pieces of scenery walked by hidden actors, likewise derived from Oriental theater, are, however, effective. The use of burlap, cowhide, wood, in natural colors provides a tactile quality as well as authenticity; the costumes are more uneven, with the soldiers' fright wigs particularly disconcerting. But the makeup, eclectic yet verging on Kabuki, is compelling, viz. the blue stripe down the soldiers' noses.

The Canadians devised surtitles that—much as their laconism pleased the Germans, who wanted the least possible attention diverted from themselves—do not work. Usually emerging light gray on charcoal, and thus scarcely readable, they are not only minimal but also depoeticized and even distorted. "You surround the cheese with your arms" turns into "First you circle around it"; "You drunken onion!" into "You old lush!" But the spareness of the production is impressive, e.g., the three slightly overlapping, white sail-like backcloths soaring out of sight, against which a red gate suffices to convey palatial opulence. And there is enough animation and energy here to keep us involved, enough feeling to move us, even if emotion is not what Brecht claimed to want from an audience. But, as about so many other things, he was probably lying.

In brief: THE AMERICAN PLACE'S **Neon Psalms,** written by Thomas Strelich and staged by Richard Hamburger, is about a mildly eccentric and wildly mismatched California family: the warring parents, who share a stationary trailer on the edge of the desert, and their divorced daughter, who comes to visit and is again buffeted between them. Nothing much happens, which is not good, and symbols are everywhere, which is worse. But Strelich has an eye and ear for the quaintness of the humdrum, and affection for even such wretches as the mother. The people are better than the play they slosh through, but that, too, is something. And three out of four performances—by Tom Aldredge, Scotty Bloch, and Kelly Connell—are masterly. Cara Duff-MacCormick is a bit too actressy, however; otherwise, the Hamburger ensemble is just as good as the Berliner.

Circle Rep's **The Early Girl,** by Caroline Kava, is utterly preposterous, fairly trashy, and never boring. I disbelieve everything, from the half-dozen golden-hearted whores and their madam in this western brothel to the logistics of their activities, down to even such details as the weird functions of a nonsensical telephone, and some kitchen timers that, though they have identical bells, alert the madam as to which client's time is up. But much of the dialogue is good and funny, and under Manson Hicks's passable direction, Roxann Cabalero, Pamela Dunlap, and Sharon Schlarth give solid performances, Demi Moore makes a most auspicious stage debut, and Robin Bartlett is superb. ■



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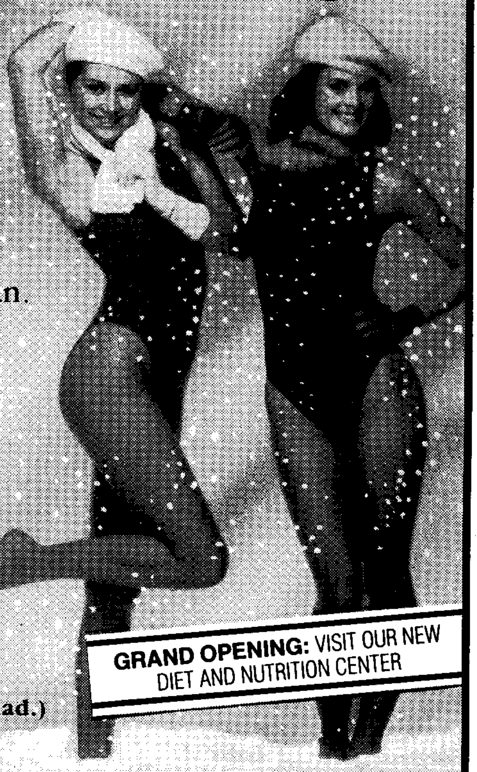

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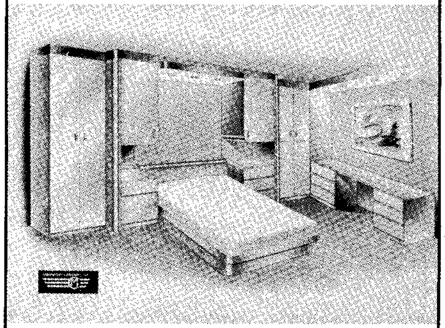

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A Complete Entertainment Guide for Seven Days Beginning

NOVEMBER 5

118
MOVIES

129
THEATER

133
MUSIC & DANCE

136
ART

140
OTHER EVENTS

142
RESTAURANTS

150
NIGHTLIFE

152
RADIO

153
TELEVISION

MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Nov. 5–18: *Dead End Kids: A Story of Nuclear Power.* #2—Thru Nov. 13: *Dust.*

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. Nov. 5: *The Return of the Soldier; Don't Look Now.* Nov. 6: *Watership Down; Animal Farm.* Nov. 7–8: *Strangers on a Train; Stage Fright.* Nov. 9: *The Seduction of Mimi; White Voices.* Nov. 10: *Congress Dances; The Threepenny Opera.* Nov. 11: *A Place in the Sun; The Big Lift.*

3. ESSEX—Grand St. nr. Essex. St. 982-4455. Thru Nov. 6: *Sky Bandits.* Opening Nov. 7: *52 Pick-Up.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*My Beautiful Laundrette.* #2—*Sherman's March.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*Otello.* #2—*Blue Velvet.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. *True Stories.*

7. MOVIELAND 8TH STREET—8th St. E. of University Pl. 477-6600. #1—Thru Nov. 6: *Aliens; The Fly.* Opening Nov. 7: *Half Moon Street.* #2—*The Gods Must Be Crazy.* #3—*Clockwise.*

8. THEATRE 80—St. Mark's Pl. W. of First Ave. 254-7400. Nov. 5: *Separate Tables; Brief Encounter.* Nov. 6: *Dancing Lady; San Francisco.* Nov. 7–8: *The Red House; D.O.A.* Nov. 9: *Breaker Morant; Gallipoli.* Nov. 10: *Diabolique; Panique.* Nov. 11: *Union Station; The Forbidden Street.*

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Nov. 5–6: *Joshua Then and Now; Little Murders.* Nov. 7–8: *Unfaithfully Yours* (1948); *The Miracle of Morgan's Creek.* Nov. 9–11: *The Tin Drum; The Lost Honor of Katarina Blum.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*'Round Midnight.* #2—*Caravaggio.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—Thru Nov. 6: *That's Life!* Beg. Nov. 7 (tent.): *Down by Law.* #2—*She's Gotta Have It.* #3—*Matter of Heart.* #4—Thru Nov. 6: *Top Gun.* Opening Nov. 7: *52 Pick-Up.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—*Stand By Me.* #2—Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7: *Mona Lisa.* #3—*Tough Guys.* #4—*The Color of Money.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *Jumpin' Jack Flash.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *The Color of Money.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. Thru Nov. 6: *Tough Guys.* Opening Nov. 7: *Something Wild.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*"Crocodile" Dundee.* #2—*Soul Man.* #3—*Peggy Sue Got Married.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*Peggy Sue Got Married.* #2—*Jumpin' Jack Flash.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *"Crocodile" Dundee.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Soul Man.* #2—Thru Nov. 6: *Running Scared.* Opening Nov. 7: *Quiet Cool.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*Aliens; The Fly.* #2—*Deadly Friend.* #3—*Blue Velvet.* #4—*Avenging Force.* #5—*Manhunter.* #6—*Back to School.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *The Color of Money.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *Top Gun.* **EMBASSY 3**—*Ruthless People.* **EMBASSY 4**—*Stand By Me.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—*She's Gotta Have It.* #2—*Trick or Treat.*

38. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *The Karate Kid Part II.* Theater closed to the public 11/5, 11/6, 11/10–12.

39. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—Thru Nov. 6: *Sky Bandits.* Opening Nov. 7: *Something Wild.* #2—Thru Nov. 6: *From Beyond.* Opening Nov. 7: *52 Pick-Up.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *That's Life!*

42. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. Thru Nov. 6: *Tough Guys.* Opening Nov. 7: *Tai-Pan.*

43. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *Sky Bandits.*

45. SUTTON—57th St. E. of Third Ave. 759-1411. *True Stories.*

47. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Sid & Nancy.*

48. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Nineteen Nineteen.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Jumpin' Jack Flash.*

50. PLAZA—58th St. E. of Madison Ave. 355-3320. *'Round Midnight.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Blue Velvet.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Aliens; The Fly.* #2—*Tough Guys.*

54. BARONET—Third Ave. at 59th St. 355-1663. Thru Nov. 6: *That's Life!* Opening Nov. 7: *Something Wild.* **CORONET**—*The Color of Money.*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. Thru Nov. 6: *Otello.* Opening Nov. 7: *Marlene.*

56. CINEMA I—Third Ave. at 60th St. 753-6022. *The Mission.* **CINEMA II**—753-0774. Thru Nov. 6: *Down by Law.* Opening Nov. 7: *Betty Blue.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—Thru Nov. 6: *Ratboy.* Opening Nov. 7: *52 Pick-Up.* #2—832-2720. *Peggy Sue Got Married.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *The Name of the Rose.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—Thru Nov. 6: *Clockwise.* Opening Nov. 7: *Half Moon Street.* #2—*Stand By Me.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *Rouge Baiser.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. Thru Nov. 6: *Children of a Lesser God.* Opening Nov. 7: *Nobody's Fool.*

65. UA EAST—First Ave. at 85th St. 249-5100. Thru Nov. 6: *From Beyond.* Opening Nov. 7: *52 Pick-Up.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *Jumpin' Jack Flash.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—Thru Nov. 6: *Soul Man.* Opening Nov. 7: *Quiet Cool.* #2—*"Crocodile" Dundee.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Trick or Treat; Running Scared.* #2—*She's Gotta Have It.*

69. COSMO—116th St. nr. Lexington Ave. 534-0330. Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7: *52 Pick-Up.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Children of a Lesser God.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—Thru Nov. 6: *Summer.* Opening Nov. 7: *The Sacrifice.* #2—*Police.* #3—*Men . . . .*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Ménage.* #2—*Down by Law.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Nov. 15: The Private Eye. Nov. 5-6: *Nick Carter—Master Detective; Eyes in the Night; Kid Glove Killer.* Nov. 7-8: *A Shot in the Dark; The Late Show.* Nov. 9-10: *Young Sherlock Holmes; The Adventure of Sherlock Holmes' Smarter Brother.* Nov. 11-12: *In the Heat of the Night; 48 HRS.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*The Color of Money.* #2—*Happily Ever After.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*"Crocodile" Dundee.* #2—*Jumpin' Jack Flash.* #3—*Peggy Sue Got Married.* #4—Thru Nov. 6: *The Name of the Rose.* Opening Nov. 7: *Half Moon Street.* #5—*Top Gun.* #6—*Soul Man.*

A JONATHAN DEMME PICTURE
MELANIE GRIFFITH JEFF DANIELS SOMETHING WILD
STARRING RAY LIOTTA DIRECTOR OF PHOTOGRAPHY TAK FUJIMOTO EDITED BY CRAIG McKAY, A.C.E. EXECUTIVE PRODUCER EDWARD SAXON
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86. THALIA—95th St. W. of B'way. 222-3370. Nov. 5: *The Hit; The Long Good Friday.* Nov. 6: *Prizzi's Honor; Terms of Endearment.* Nov. 7: *Casablanca; The Big Sleep.* Nov. 8: *Fellini Satyricon; Fellini's Roma.* Nov. 9: *Manhattan; Interiors.* Nov. 10: *The Doctor and the Devils; Three Weird Sisters.* Nov. 11: *A Sure Thing; Breaking Away.*

87. METRO—B'way nr. 99th St. 222-1200. #1—*True Stories.* #2—*Blue Velvet.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—Thru Nov. 6: *Sky Bandits.* Opening Nov. 7: *Quiet Cool.* #2—Thru Nov. 6: *She's Gotta Have It.* Opening Nov. 7: *52 Pick-Up.* #3—*Stand By Me.* #4—Thru Nov. 6: *From Beyond; Trick or Treat.* Opening Nov. 7: *Tai-Pan.*

89. NOVA—B'way nr. 147th St. 862-5728. Thru Nov. 6: *Sky Bandits.* Opening Nov. 7: *52 Pick-Up.*

90. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Aliens; The Fly.* #2—*Sky Bandits; Trick or Treat.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. Naturemax Theater: adm. $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 11:30 a.m., 1:30 & 3:30, Sat.-Sun. at 10:30 a.m.; *Nomads of the Deep* and *Skyward:* Mon.-Fri. at 12:30, Wed., Fri.-Sun. at 4:30; *The Dream Is Alive:* Mon.-Fri. at 10:30 a.m. & 2:30, Sat.-Sun. at 12:30 & 2:30. Triple feature: adm. $4.75; senior citizens $4.50; children $3: *On the Wing, Nomads of the Deep,* and *Skyward:* Fri.-Sat. at 6 & 7:30.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. (718) 784-4742. Adm. $4; video only, $2. Video in the Gallery: Media Hostages: Nov. 7-8, 6:30-7:30: *Teletapes* (1981) by Peter D'Agostino, and *Reverse TV* (1983) by Bill Viola. Fright Film Fiesta: Nov. 7 at 7:30: *Burn, Witch, Burn!* (Great Britain, 1962), dir. Sidney Hayers, and *The Blood on Stan's Claw* (Great Britain, 1970), dir. Piers Haggard; Nov. 8 at 7:30: *Eye of the Devil* (1966), dir. J. Lee Thompson and *The Seven Faces of Dr. Lao* (1964), dir. George Pal.

ASIA SOCIETY—Park Ave. at 70th St. 517-2742. Adm. $5; members, students, and senior citizens $4. Profile: Suzuki Seijun: works by the Japanese director: Nov. 7 at 7: *Akutaro* (Japan, 1963). The Floating World: Japanese Prints and the Arts of Pleasure: Nov. 11 at 9:30: *Killing in Yoshiwara* (Japan, 1960), dir. Tomu Uchida.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Nov. 5 at 7:30: *Platinum Blonde* (1931), dir. Frank Capra, with Jean Harlow and Loretta Young.

COLLECTIVE FOR LIVING CINEMA—41 White St. 925-2111. Contribution $5; members free. Nov. 7 at 8: *The Dream Screen* (1986, premiere) and *Valley Fever* (1979), both by Stephanie Beroes; Beroes present. Nov. 8 at 8: New Films From Berlin.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $4; members, students, and senior citizens $2. Nov. 11-15: French-American Film Workshop. Nov. 11 at 1: *Passage secret* (France, 1985), dir. Laurent Perrin; at 3: *Elsa, Elsa* (France, 1985) by Didier Haudepin.

GUGGENHEIM MUSEUM—Fifth Ave. at 89th St. 360-3503. Adm. $3; members and students $1.75; tickets available in advance. Nov. 11-16: Contemporary French Film. Nov. 11 at 6: *Tchao Pantin* (France, 1983), dir. Claude Berri.

HEBREW UNION COLLEGE-JEWISH INSTITUTE OF RELIGION—Brookdale Center, One W. 4th St. 674-5300. Free. Laughing at Ourselves: The Humor of Jewish Life. Nov. 4 at 7: *Annie Hall* (1977), dir. Woody Allen. Nov. 11 at 7: *The Mad Adventures of "Rabbi" Jacob* (France, 1974), dir. Gérard Oury.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members, senior citizens, and students $4. Films directed by or about Yasujiro Ozu. Nov. 7 at 7:30 & 9:15: *The Only Son* (Japan, 1936), dir. Ozu.

THE KITCHEN—512 W. 19th St. 255-5793. Video Viewing Room, Nov. 4-29, free: Tue.-Sat. at 1: *The Amazing Voyage of Gustave Flaubert and Raymond Roussel;* 2:15: Recent short works by various artists; 3:15: Three collaborations between filmmaker Ken Kobland and the Wooster Group theatrical company; 4:15: *Belshazzar's Feast* by Susan Hiller.

LATE SHOW FILM SERIES—Dramatis Personae Theatre, 25 E. 4th St. 473-1167. Adm. $5. Sick Sinema. Nov. 7-8 at 11: *The Inflatable Doll* (1969-86) by Pablo Ferro, *Raw Nerves* (1978) by Manuel DeLanda, and other films; midnight: *Shock Corridor* (1963), dir. Sam Fuller.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $4; members $3. Personal Cinema Program. Nov. 6-7 at 8, Nov. 8 at 7 & 11 (spec. $6/$5 adm.): Multimedia performance by Jack Smith: *The Pirate and the Penguin* (1986, premiere). Nov. 9 at 8: British Independent Film: Memory and Difference.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** Nov. 6: Films by Helmut Käutner: 2:30: *Grosse Freiheit nr. 7* (Germany, 1944); at 6: *Wir Machen Musik* (Germany, 1942). Nov. 7-Feb. 17: British Film: Traditions—"Melodramatics." Nov. 7 at 2:30: *The Queen of Spades* (Great Britain, 1949), dir. Thorold Dickinson; at 6: *Black Narcissus* (Great Britain, 1947), dir. Michael Powell and Emeric Pressburger. Nov. 8 at 2: *The Man in Grey* (Great Britain, 1943), dir. Leslie Arliss; at 5: *The Wicked Lady* (Great Britain, 1945) by Leslie Arliss. Nov. 9 at 2: *A Canterbury Tale* (Great Britain, 1944), dir. Michael Powell and Emeric Pressburger; at 5: *A Matter of Life and Death/Stairway to Heaven* (Great Britain, 1946), dir. Michael Powell and Emeric Pressburger. Nov. 10 at 2:30: *Gaslight/Angel Street* (Great Britain, 1940), dir. Thorold Dickinson; at 6: (See Nov. 7 at 2:30). Nov. 11 at 2:30: (See Nov. 7 at 6); at 6: (See Nov. 10 at 2:30). **Titus Theater 2:** Nov. 6: Lotte Reiniger Tribute: at 3: *Sleeping Beauty* (1954), *The Caliph Stork* (1954), *Snow White and Rose Red* (1953), and *Thumbelina* (1955), animated, by Reiniger; and *The Art of Lotte Reiniger* (1970), dir. John Isaacs; 6:30: *The Stolen Heart* (1934) and *The Adventures of Prince Achmed* (1926), animated, by Reiniger. Nov. 7 at 3: Animation: Best of Zabreg '86, Program I; 6:30: Animation: Best of Zagreb '86, Program II. Nov. 8 at 2:30: (See Nov. 7 at 6:30); 5:30: (See Nov. 7 at 3). Nov. 10 at 3 & 6:30: Animation: The Joy of Movement: Works by CalArts students (1978-85), introduced by Jules Engel. Nov. 11: Animation: Best of Zagreb '86: Norman McLaren tribute: at 3: Eight films (1940-65); 6:30: Nine films (1939-57).

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Nov. 8 at 1:30: *The Elephant Man* (1980), dir. David Lynch, with John Hurt and Anthony Hopkins.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Nov. 6 at noon: "Six American Families": *The Georges of New York* (1976), dir. Arthur Barron; at 6: Meet the Makers—Film: Benjamin Hayeem presents the work of Slavko Vorkapich, master of montage. At **Chatham Square Library, 33 E. B'way.** 925-8685 (Asian CineVision). Free. Nov. 5 at 4, Nov. 8 at 2:30: The Picture Train: Children's film series.

P.S. 1—46-01 21st St., Long Island City. (718) 784-2084. Free with museum adm. Nov. 8-9 at 1: *Pestilent City* (1964) and *Echoes of Silence* (1964) by Peter Emanuel Goldman. Thru Dec. 21: Wed.-Sun. 12-6: *The Monk,* a multichannel video installation by Kathryn High.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Nov. 4-6 at 6, Nov. 7-26 (except Mondays) at 10: *Mephisto* (Hungary-West Germany, 1981), dir. István Szabó, with Klaus Maria Brandauer; Nov. 4-6 at 8:30: *Mozart: A Childhood Chronicle* (West Germany, 1976), dir. Klaus Kirschner. Nov. 7-9 & 11-13: The Work of Mura Dehn: *The Spirit Moves: A History of Black Social Dance on Film 1900-1986,* by Dehn, and *In a Jazz Way: A Portrait of Mura Dehn;* 5:40: *In a Jazz Way* and *The Spirit Moves,* Part 1; 7:40 (separate adm.): *The Spirit Moves,* Parts 2-4; Dehn present Nov. 7 at 5:40 only. Public Service (free): Sat.-Sun. at 2: *I Promise to Remember Frankie Lymon and the Teenagers* (1985), dir. Joel Sucher and Steven Fischler, *The Flapper's Story* (1985), dir. Lauren Lazin, and *International Sweethearts of Rhythm* (1986), dir. Greta Schiller and Andrea Weiss.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. (718) 592-2405. Free with museum adm. Shadow Catchers: Masters of Photography. Nov. 8 at 2: *Eugène Atget* (1963), dir. Harold Becker, *This Is Edward Steichen* (WCBS-TV, 1965), and *Mathew Brady, Photographer of an Era* (1976), dir. Lewis Jacobs.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718) 727-1135. Adm. $2. Nov. 9 at 1:30: Silents Into Sound: *The Stars Are Beautiful* (1974) by Stan Brakhage; and *Circles* (1933), *An Optical Poem* (1937), *Radio Dynamics* (1942), *Motion Painting #1* (1947), and synthetic sound experiments, all by Oskar Fischinger.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. New American Filmmakers. Thru Nov. 7: James Benning. Tue. at 2, Wed.-Sat. at noon, Sun. at 1: *American Dreams* (1983) and *O Panama* (1985), with Burt Barr. Tue. at 6, Wed.-Sat. at 3, Sun. at 4: *Landscape Suicide* (1986). Nov. 8-21: Images of Culture: The Films of Trinh T. Minh-ha: Tue. at 6:30, Wed.-Sat. at noon, Sun. at 1: *Reassemblage* (1982); Tue. at 2, Wed.-Sat. at 2:30, Sun. at 3:30: *Naked Spaces: Living Is Round* (1985). Thru Jan. 18, Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6: *Ohio at Giverny* (1983), a video installation by Mary Lucier.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000; Y-Charge: 996-1100. Adm. $9. From Script to Screen: Screenwriters on Screenwriting; moderated by Annette Insdorf. Nov. 6 at 8:15: *Prizzi's Honor* (1985), dir. John Huston, screenplay by Richard Condon and Janet Roach, from Condon's novel; Roach present.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*The Color of Money.* #2—*Sky Bandits.* #3—*From Beyond.* #4—*Trick or Treat.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Sky Bandits.* #2—*Tough Guys.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Peggy Sue Got Married.* #2—*"Crocodile" Dundee.*

106. FAIRMONT—E. Tremont Ave. nr. Crotona Ave. 901-3322. #1—*Sky Bandits.* #2—Thru Nov. 6: *Trick or Treat.* Opening Nov. 7: *52 Pick-Up.*

107. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Peggy Sue Got Married.* #2—Thru Nov. 6: *Trick or Treat.* Opening Nov. 7: *Tai-Pan.* #3—Thru Nov. 6: *Sky Bandits.* Opening Nov. 7: *52 Pick-Up.* #4—Thru Nov. 6: *Aliens; The Fly.* Beg. Nov. 7: *Something Wild.*

108. KENT—E. 167th St. nr. Grand Concourse. 367-1288. Thru Nov. 6: *Jumpin' Jack Flash.* Beg. Nov. 7: *Quiet Cool.*

109. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*Aliens; The Fly.* #2—*Trick or Treat.* #3—*Running Scared.* #4—*Soul Man.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Sky Bandits.* #2—*From Beyond.* #3—*Running Scared.* #4—*The Color of Money.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—*The Color of Money.* #2—*Children of a Lesser God.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Sky Bandits.* #2—Thru Nov. 6: *From Beyond.* Beg. Nov. 7: *52 Pick-Up.* #3—*Jumpin' Jack Flash.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*"Crocodile" Dundee.* #2—*Tough Guys.* #3—*She's Gotta Have It.* #4—*Children of a Lesser God.* #5—*From Beyond.* #6—*Running Scared.* #7—*Jumpin' Jack Flash.* #8—*The Color of Money.* #9—*Sky Bandits.* #10—*Soul Man.* #11—*Trick or Treat.* #12—*Aliens; The Fly.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. 748-4200. #1—Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7: *Tai-Pan.* #2—*The Color of Money.* #3—*Tough Guys.* #4—*Peggy Sue Got Married.* #5—*Stand By Me.* #6—Thru Nov. 6: *Blue Velvet; That's Life!* Beg. Nov. 7: *Something Wild.* #7—Thru Nov. 6: *She's Gotta Have It.* Beg. Nov. 7: *Quiet Cool.*

201. AVENUE U—Ave. U at E. 16th St. 645-3800. #1—Thru Nov. 6: *Stand By Me.* Beg. Nov. 7: *Tough Guys.* #2—Thru Nov. 6: *She's Gotta Have It.* Beg. Nov. 7: *"Crocodile" Dundee.*

202. BENSON—86th St. at 20th Ave. 372-1617. #1—*The Color of Money.* #2—Thru Nov. 6: *From Beyond.* Beg. Nov. 7: *Something Wild.*

204. BROOKLYN HEIGHTS—Henry St. at Orange St. 596-7070. #1—*Peggy Sue Got Married.* #2—*Children of a Lesser God.*

205. CANARSIE—Ave. L at E. 93rd St. 251-0700. #1—Thru Nov. 6: *Tough Guys.* Beg. Nov. 7: *Something Wild.* #2—Thru Nov. 6: *Jumpin' Jack Flash.* Beg. Nov. 7: *52 Pick-Up.* #3—*Soul Man.*

206. CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Nov. 6: *Aliens; The Fly.* Beg. Nov. 7: *Trick or Treat.*

208. COMMODORE—B'way at Rodney St. 384-7259. #1—Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7: *52 Pick-Up.* #2—*Sky Bandits.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Soul Man.* #2—Thru Nov. 6: *From Beyond.* Beg. Nov. 7: *Weekend Warriors.* #3—Thru Nov. 6: *"Crocodile" Dundee.* Beg. Nov. 7: *52 Pick-Up.* #4—*Children of a Lesser God.* #5—*Sky Bandits.*

211. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*"Crocodile" Dundee.* #2—*Children of a Lesser God.*

212. LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*Aliens; The Fly.* #2—*Trick or Treat.* #3—*Running Scared.* #4—*Soul Man.*

213. LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*"Crocodile" Dundee.* #2—*Children of a Lesser God.* #3—*Soul Man.*

214. MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Peggy Sue Got Married.* #2—Thru. Nov. 6: *Trick or Treat.* Beg. Nov. 7: *Half Moon Street.* #3—Thru Nov. 6: *Stand By Me.* Beg. Nov. 7: *52 Pick-Up.* #4—Thru Nov. 6: *Aliens; The Fly.* Beg. Nov. 7: *Tai-Pan.*

215. OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Peggy Sue Got Married.* #2—Thru Nov. 6: *Trick or Treat; From Beyond.* Beg. Nov. 7: *52 Pick-Up.* #3—Thru. Nov. 6: *Sky Bandits.* Beg. Nov. 7: *Tai-Pan.* #4—*The Color of Money.* #5—Thru Nov. 6: *Tough Guys; "Crocodile" Dundee.* Beg. Nov. 7: *Something Wild.* #6—Thru Nov. 6: *Children of a Lesser God.* Beg. Nov. 7: *Quiet Cool.*

216. PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Tough Guys.* #2—Thru Nov. 6: *Stand By Me.* Beg. Nov. 7: *Something Wild.*

217. RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—Thru Nov. 6: *The Color of Money.* Beg. Nov. 7: *Tai-Pan.* #2—*Soul Man.* #3—Thru Nov. 6: *From Beyond.* Beg. Nov. 7: *Quiet Cool.* #4—Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7: *52 Pick-Up.* #5—*Aliens; The Fly.*

218. RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*From Beyond; Trick or Treat.* #2—*Jumpin' Jack Flash.* #3—*Aliens; The Fly.* #4—*Soul Man.*

219. RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*True Stories.* #2—*Peggy Sue Got Married.* #3—*Jumpin' Jack Flash.* #4—*The Color of Money.*

220. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*From Beyond; Trick or Treat.* #2—*Soul Man.* #3—*Running Scared.* #4—*Tough Guys.* #5—*Aliens; The Fly.*

221. WALKER—18th Ave. at 64th St. 232-4500. #1—*Jumpin' Jack Flash.* #2—*Tough Guys.* #3—Thru Nov. 6: *Sky Bandits.* Beg. Nov. 7: *Weekend Warriors.* #4—*Running Scared.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—545-9470. #1—*Jumpin' Jack Flash.* #2—*The Color of Money.* #3—*Trick or Treat.* #4—Thru Nov. 6: *From Beyond.* Beg. Nov. 7: *52 Pick-Up.* #5—*Peggy Sue Got Married.* #6—Thru Nov. 6: *Sky Bandits.* Beg. Nov. 7: *Tai-Pan.*

301. BAYSIDE—LOEWS BAY TERRACE—428-4040. #1—*Soul Man.* #2—*"Crocodile" Dundee.*

302. BAYSIDE—MOVIES AT BAYSIDE—225-7711. #1—*The Color of Money.* #2—Thru Nov. 6: *Sky Bandits.* Beg. Nov. 7: *Tai-Pan.* #3—*Tough Guys.* #4—Thru Nov. 6: *Aliens; The Fly.* Beg. Nov. 7: *Half Moon Street.*

303. CORONA—PLAZA—639-7722. Thru Nov. 6: *Return of the Living Dead; Beat Street.*

304. DOUGLASTON—MOVIEWORLD—423-7200. #1—*The Color of Money.* #2—*Sky Bandits.* #3—*Tough Guys.* #4—*Jumpin' Jack Flash.* #5—*Trick or Treat.* #6—*Stand By Me.* #7—*That's Life!*

305. ELMHURST—LOEWS ELMWOOD—429-4770. #1—*Soul Man.* #2—*"Crocodile" Dundee.*

306. FLUSHING—PARSONS—591-8555. #1—*Running Scared.* #2—*Aliens.* #3—*Soul Man.* #4—*Tough Guys.*

307. FLUSHING—UA QUARTET—359-6777. #1—*Jumpin' Jack Flash.* #2—*Peggy Sue Got Married.* #3—Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7: *Something Wild.* #4—Thru Nov. 6: *From Beyond.* Beg. Nov. 7: *52 Pick-Up.*

308. FLUSHING—UTOPIA—454-2323. #1—*The Color of Money.* #2—*That's Life!*

309. FOREST HILLS—CINEMART—261-2244. #1—*Stand By Me.* #2—Thru Nov. 6: *Top Gun.* Beg. Nov. 7: *Tough Guys.*

310. FOREST HILLS—CONTINENTAL—544-1020. #1—*Tough Guys.* #2—Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7: *Half Moon Street.* #3—*The Color of Money.*

311. FOREST HILLS—FOREST HILLS—261-7866. #1—*Otello.* #2—*True Stories.*

312. FOREST HILLS—LOEWS TRYLON—459-8944. *Children of a Lesser God.*

313. FOREST HILLS—MIDWAY—261-8572. #1—*Peggy Sue Got Married.* #2—*Jumpin' Jack Flash.* #3—Thru Nov. 6: *From Beyond.* Beg. Nov. 7: *Tai-Pan.* #4—Thru Nov. 6: *Sky Bandits.* Beg. Nov. 7: *Something Wild.*

314. FRESH MEADOWS—CINEMA CITY—357-9100. #1—Thru Nov. 6: *Tough Guys.* Beg. Nov. 7: *Something Wild.* #2—Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7: *Tai-Pan.* #3—Thru Nov. 6: *Otello.* Beg. Nov. 7: *52 Pick-Up.* #4—Thru Nov. 6: *Sky Bandits.* Beg. Nov. 7: *Half Moon Street.* #5—*The Color of Money.*

315. FRESH MEADOWS—RKO MEADOWS—454-6800. #1—*Peggy Sue Got Married.* #2—*Children of a Lesser God.*

317. JACKSON HEIGHTS—COLONY—478-6777. #1—*The Color of Money.* #2—Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7: *Something Wild.*

318. JACKSON HEIGHTS—JACKSON—335-0242. #1—Thru Nov. 6: *From Beyond.* Beg. Nov. 7: *Tai-Pan.* #2—Thru Nov. 6: *Jumpin' Jack Flash.* Beg. Nov. 7: *Quiet Cool.* #3—*Soul Man.*

319. KEW GARDENS HILLS—MAIN STREET—268-3636. #1—Thru Nov. 6: *Sky Bandits.* Beg. Nov. 7 (tent.): *Children of a Lesser God.* #2—*"Crocodile" Dundee.*

320. OZONE PARK—CROSSBAY—848-1738. #1—*The Color of Money.* #2—Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7: *52 Pick-Up.*

321. REGO PARK—LOEWS LEFRAK CITY—699-4700. #1—*Running Scared.* #2—*Aliens; The Fly.* #3—*Top Gun.*

323. SUNNYSIDE—CENTER—784-3050. #1—*Peggy Sue Got Married.* #2—*The Color of Money.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru Nov. 6: *Stand By Me.* Beg. Nov. 7: Program unavailable. #2—*"Crocodile" Dundee.*

401. NEW DORP—HYLAN—351-6601. #1—Thru Nov. 6: *Soul Man.* #2—Thru Nov. 6: *Children of a Lesser God.* Beg. Nov. 7: *Something Wild.*

402. NEW DORP—LANE—351-2110. Thru Nov. 6: *Tough Guys.* Beg. Nov. 7: *52 Pick-Up.*

403. NEW DORP—RAE—979-0444. #1—Thru Nov. 6: *Peggy Sue Got Married.* #2—Thru Nov. 6: *Aliens; The Fly.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Jumpin' Jack Flash.* #2—*The Color of Money.*

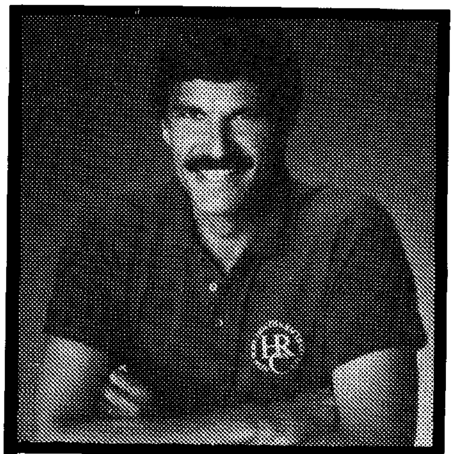
405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*The Color of Money.* #2—Thru Nov. 6: *Aliens; The Fly.* Beg. Nov. 7: *52 Pick-Up.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—Thru Nov. 6: *Top Gun.* Beg. Nov. 7: *Something Wild.* #2—*Stand By Me.*



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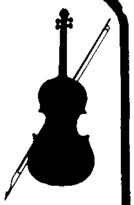

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MOVIES

501. BELLMORE—MOVIES—783-7200. Thru Nov. 6: *Top Gun.* Beg. Nov. 7 (tent.): *Stand By Me.*

503. EAST MEADOW—MEADOWBROOK—731-2423. #1—Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7: *Something Wild.* #2—*Tough Guys.* #3—*Sky Bandits.* #4—Thru Nov. 6: *From Beyond.* Beg. Nov. 7: *Weekend Warriors.*

504. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*The Color of Money.* #2—*Peggy Sue Got Married.* #3—*Tough Guys.* #4—*Soul Man.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Peggy Sue Got Married.* #2—*The Color of Money.* #3—*Jumpin' Jack Flash.* #4—*Children of a Lesser God.*

506. GREAT NECK—SQUIRE—466-2020. #1—*The Color of Money.* #2—Thru Nov. 6: *The Fly; Aliens.* Beg. Nov. 7: Program unavailable. #3—Thru Nov. 6: *Sky Bandits.* Beg. Nov. 7: *52 Pick-Up.*

507. HEWLETT—RKO—791-6768. *The Karate Kid Part II.*

508. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru Nov. 6: *Tough Guys.* Beg. Nov. 7: *52 Pick-Up.* #2—Thru Nov. 6: *The Fly; Aliens.* Beg. Nov. 7: *Something Wild.*

509. HICKSVILLE—MID-PLAZA—433-2400. #1—*Children of a Lesser God.* #2—Thru Nov. 6: *Nothing in Common.* Beg. Nov. 7: *Tai-Pan.* #3—*Jumpin' Jack Flash.* #4—*Top Gun.* #5—Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7: *Quiet Cool.* #6—*"Crocodile" Dundee.*

510. LAWRENCE—RKO—371-0203. #1—*Running Scared.* #2—*Soul Man.* #3—*The Color of Money.*

511. LEVITTOWN—LEVITTOWN—731-0516. #1—*Stand By Me.* #2—*That's Life!*

512. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*The Color of Money.* #2—*"Crocodile" Dundee.* #3—*Jumpin' Jack Flash.* #4—*Soul Man.* #5—*Peggy Sue Got Married.* #6—*Children of a Lesser God.*

513. LONG BEACH—PARK AVENUE—432-0576. Thru Nov. 6: *Running Scared.* Beg. Nov. 7 (tent.): *Tough Guys.*

514. LYNBROOK—LYNBROOK—593-1033. #1—*Tough Guys.* #2—*Peggy Sue Got Married.* #3—*Jumpin' Jack Flash.* #4—Thru Nov. 6: *Sky Bandits.* Beg. Nov. 7: *Something Wild.*

515. LYNBROOK—STUDIO ONE—599-1444. Theater closed.

516. MALVERNE—TWIN—599-6966. #1—*Stand By Me.* #2—*That's Life!*

517. MANHASSET—MANHASSET—627-7887. #1—*Peggy Sue Got Married.* #2—*"Crocodile" Dundee.* #3—Thru Nov. 6: *Children of a Lesser God.* Beg. Nov. 7: *Half Moon Street.*

518. MASSAPEQUA—PEQUA—799-6464. *The Color of Money.*

519. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Sky Bandits.* #2—*Soul Man.* #3—*Peggy Sue Got Married.* #4—Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7: *Tai-Pan.* #5—Thru Nov. 6: *From Beyond.* Beg. Nov. 7: *52 Pick-Up.* #6—*"Crocodile" Dundee.* #7—*Jumpin' Jack Flash.* #8—*Tough Guys.* #9—Thru Nov. 6: *The Fly; Aliens.* Beg. Nov. 7: *Weekend Warriors.*

520. MERRICK—TWIN—546-1270. #1—*Sky Bandits.* #2— *Aliens; The Fly.*

521. NEW HYDE PARK—HERRICKS—747-0555. #1—Thru Nov. 6: *Stand By Me.* Beg. Nov. 7: *Something Wild.* #2—Thru Nov. 6: *Trick or Treat; Flight of the Navigator.* Beg. Nov. 7: *Tai-Pan.*

522. OCEANSIDE—OCEANSIDE—536-7565. #1—*Running Scared.* #2—*Stand By Me.*

524. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Stand By Me.* #2—Thru Nov. 6: *Running Scared; The Great Mouse Detective.* Beg. Nov. 7: *Something Wild.*

525. PORT WASHINGTON—MOVIES—944-6200. #1—*Soul Man.* #2—Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7: *Tai-Pan.* #3—Thru Nov. 6: *Top Gun.* Beg. Nov. 7: *Something Wild.* #4—*Running Scared.*

526. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *"Crocodile" Dundee.*

527. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Top Gun.* #2—*Children of a Lesser God.*

528. ROSLYN—ROSLYN—621-8488. #1—*Otello.* #2—*Stand By Me.*

529. SYOSSET—SYOSSET—921-5810. #1—*Sky Bandits.* #2—*Peggy Sue Got Married.* #3—Thru Nov. 6: *True Stories.* Beg. Nov. 7: *Half Moon Street.*

530. SYOSSET—UA CINEMA 150—364-0700. *The Color of Money.*

531. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Aliens; The Fly.* #2—*Peggy Sue Got Married.* #3—*Jumpin' Jack Flash.*

532. VALLEY STREAM—SUNRISE—825-5700. #1—*Soul Man.* #2—*Children of a Lesser God.* #3—*From Beyond.* #4—*Top Gun.* #5—*The Color of Money.* #6—*Sky Bandits.* #7—*Tough Guys.* #8—*Deadly Friend.* #9—*Running Scared.* #10—*Trick or Treat.* #11—*She's Gotta Have It.* #12—*"Crocodile" Dundee.*

533. WANTAGH—RKO—781-6969. *The Karate Kid Part II.*

534. WESTBURY—DRIVE-IN—334-3400. #1—Thru Nov. 6: *The Fly; Aliens.* #2—Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7: *Weekend Warriors.* #3—Thru Nov. 6: *Sky Bandits.* Beg. Nov. 7: *52 Pick-Up.*

535. WESTBURY—WESTBURY—333-1911. #1—Thru Nov. 6: *Tough Guys.* Beg. Nov. 7: *Yolanda.* #2—*Otello.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Thru Nov. 6: *Aliens; The Fly.* Beg. Nov. 7: *Something Wild.* #2—Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7: *Tai-Pan.* #3—*Tough Guys.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Children of a Lesser God.* #2—*The Color of Money.* #3—Thru Nov. 6: *Sky Bandits.* Beg. Nov. 7: *52 Pick-Up.*

603. BAY SHORE—CINEMA—665-1722. *Peggy Sue Got Married.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*"Crocodile" Dundee.* #2—*Soul Man.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—*Sky Bandits; Haunted Honeymoon.* #2—*Trick or Treat; Fright Night.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru Nov. 6: *Deadly Friend.* Beg. Nov. 7: *From Beyond.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Tough Guys.* #2—*The Color of Money.* #3—*Children of a Lesser God.* #4—*Sky Bandits.* #5—*Stand By Me.* #6—*Trick or Treat.* #7—*From Beyond.* #8—*Soul Man.* #9—*"Crocodile" Dundee.* #10—*Top Gun.* #11—*Running Scared.* #12—*Jumpin' Jack Flash.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Trick or Treat.* #2—*Sky Bandits.* #3—*Children of a Lesser God.* #4—*True Stories.* #5—*Top Gun.* #6—*The Color of Money.* #7—*"Crocodile" Dundee.* #8—*Soul Man.* #9—*Jumpin' Jack Flash.* #10—*Tough Guys.*

610. COMMACK—RKO—499-4545. #1—*Peggy Sue Got Married.* #2—*Aliens; The Fly.*

611. CORAM—PINE—698-6442. #1—*Sky Bandits.* #2—*Top Gun.* #3—*Running Scared.* #4—*Jumpin' Jack Flash.*

612. CORAM—THE MOVIES AT CORAM—736-6200. #1—*Peggy Sue Got Married.* #2—*The Color of Money.* #3—*"Crocodile" Dundee.* #4—*Soul Man.* #5—Thru Nov. 6: *Jumpin' Jack Flash.* Beg. Nov. 7: *Tai-Pan.* #6—Thru Nov. 6: *From Beyond.* Beg. Nov. 7: *Something Wild.* #7—*Trick or Treat.* #8—Thru Nov. 6: *Sky Bandits.* Beg. Nov. 7: *52 Pick-Up.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Peggy Sue Got Married.* #2—*The Color of Money.* #3—*Children of a Lesser God.* #4—Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7: *Something Wild.* #5—Thru Nov. 6: *Aliens; The Fly.* Beg. Nov. 7: *Half Moon Street.*

614. ELWOOD—ELWOOD—499-7800. #1—*Children of a Lesser God.* #2—*Stand By Me.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Peggy Sue Got Married.* #2—*"Crocodile" Dundee.* #3—*Soul Man.* #4—*Running Scared.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *The Color of Money.*

620. ISLIP—ISLIP—581-5200. #1—*From Beyond.* #2—*Tough Guys.* #3—*Jumpin' Jack Flash.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *The Color of Money.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Theater closed.

623. LINDENHURST—LINDENHURST—888-5400. Thru Nov. 6: *Running Scared.* Beg. Nov. 7: *Ruthless People.*

624. MATTITUCK—MATTITUCK—298-4405. #1—Thru Nov. 6: *Peggy Sue Got Married.* Beg. Nov. 7: *Something Wild.* #2—Thru Nov. 6: *Sky Bandits.* Beg. Nov. 7: *Tai-Pan.* #3—Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7 (tent): *Streets of Gold.* #4—*"Crocodile" Dundee.* #5—*Stand By Me.*

626. NORTHPORT—NORTHPORT—261-8600. Thru Nov. 6: *Running Scared.* Beg. Nov. 7: *Tough Guys.*

627. OAKDALE—OAKDALE—589-8118. Thru Nov. 6: *That's Life!* Beg. Nov. 7 (tent.): *Stand By Me.*

628. PATCHOGUE—TRIPLEX—475-0601. #1—*Peggy Sue Got Married.* #2—*The Color of Money.* #3—Thru Nov. 6: *Sky Bandits.* Beg. Nov. 7: *Something Wild.*

630. PORT JEFFERSON—MINI EAST—928-6555. *"Crocodile" Dundee.* **WEST**—*Stand By Me.*

631. RIVERHEAD—SUFFOLK—727-3133. *The Fly; Aliens.*

633. SAG HARBOR—SAG HARBOR—725-0010. Thru Nov. 6: *No Surrender.* Beg. Nov. 7: *Next Summer.*

634. SAYVILLE—SAYVILLE—589-0232. #1—*Peggy Sue Got Married.* #2—*Soul Man.* #3—Thru Nov. 6: *"Crocodile" Dundee.* Beg. Nov. 7: *Something Wild.*

636. SMITHTOWN—SMITHTOWN—265-1551. *Sky Bandits.*

637. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Jumpin' Jack Flash.* #2—*"Crocodile" Dundee.* #3—Thru Nov. 6: *Sky Bandits.* Beg. Nov. 7: *52 Pick-Up.*

638. STONY BROOK—LOEWS—751-2300. #1—*Peggy Sue Got Married.* #2—*Soul Man.* #3—*"Crocodile" Dundee.*

639. WEST ISLIP—TWIN—669-2626. #1—*Jumpin' Jack Flash.* #2—*Stand By Me.*

640. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Children of a Lesser God.* #2—*Otello.*

641. WESTHAMPTON—WESTHAMPTON—288-1500. Thru Nov. 6: *Jumpin' Jack Flash.* Beg. Nov. 7: *Tai-Pan.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*The Color of Money.* #2—*"Crocodile" Dundee.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Children of a Lesser God.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Otello.* #2—*Top Gun.* #3—Thru Nov. 6: *Stand By Me.* Beg. Nov. 7: *52 Pick-Up.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Peggy Sue Got Married.* #2—Thru Nov. 6: *That's Life!* Beg. Nov. 7: *Something Wild.*

704. HARRISON—CINEMA—835-9800. *The Karate Kid Part II.*

705. HARTSDALE—CINEMA—428-2200. #1—*Stand By Me.* #2—*Soul Man.* #3—*Top Gun.* #4—*Children of a Lesser God.*

706. LARCHMONT—PLAYHOUSE—834-3001. *The Color of Money.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Jumpin' Jack Flash.* #2—*Peggy Sue Got Married.* #3—Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7: *Something Wild.* #4—*Tough Guys.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru Nov. 6: *Stand By Me.* Beg. Nov. 7: *Nobody's Fool.* #2—Thru Nov. 6: *Tough Guys.* Beg. Nov. 7: *Tai-Pan.* #3—*Peggy Sue Got Married.* #4—Thru Nov. 6: *Sky Bandits.* Beg. Nov. 7: *Something Wild.* #5—*Jumpin' Jack Flash.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Nov. 6: *Running Scared.* Beg. Nov. 7 (tent.): *Tough Guys.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Soul Man.* #2—*Jumpin' Jack Flash.*

711. NEW ROCHELLE—TOWN—632-9700. *"Crocodile" Dundee.*

712. OSSINING—ARCADIAN—941-5200. #1—*Sky Bandits.* #2—*Jumpin' Jack Flash.* #3—*The Color of Money.*

713. PEEKSKILL—BEACH—737-6262. #1—*Aliens.* #2—*Peggy Sue Got Married.* #3—*Tough Guys.* #4—*Stand By Me.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822 #1—*Children of a Lesser God.* #2—*"Crocodile" Dundee.* #3—*Jumpin' Jack Flash.* #4—*The Color of Money.*

716. PLEASANTVILLE—ROME—769-0720. #1—*"Crocodile" Dundee.* #2—*That's Life!*

717. RYE—RYE RIDGE—939-8177. #1—*"Crocodile' Dundee.* #2—Thru Nov. 6: *Children of a Lesser God.*

718. SCARSDALE—FINE ARTS—723-6699. Thru Nov 6: Program unavailable. Beg. Nov. 7: *Nobody's Fool.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Sky Bandits.* #2—*"Crocodile" Dundee.*

721. YONKERS—CENTRAL PLAZA—793-3232. #1—*Aliens; The Fly.* #2—*Peggy Sue Got Married.* #3—*The Color of Money.* #4—*Jumpin' Jack Flash.*

722. YONKERS—MOVIELAND—793-0002. #1—*Tough Guys.* #2—*True Stories.* #3—*Trick or Treat.* #4—*"Crocodile" Dundee.* #5—*Sky Bandits.* #6—*Children of a Lesser God.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—*Top Gun.* #2—Thru Nov. 6: *Sky Bandits.* Beg. Nov. 7: *52 Pick-Up.* #3—*Soul Man.* #4—Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7: *Tai-Pan.* #5—*Tough Guys.* #6—Thru Nov. 6: *Aliens; The Fly.* Beg. Nov. 7: *Something Wild.* #7—*Peggy Sue Got Married.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—Thru Nov. 6: *Running Scared.* Beg. Nov. 7: *Stand By Me.* #2—*Sky Bandits.*

Rockland County

752. NANUET—MALL—623-6336. *She's Gotta Have It.*

753. NANUET—ROUTE 59—623-3355. Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7: *Something Wild.*

754. NANUET—RKO MOVIES—623-0211. #1—*The Color of Money.* #2—*Tough Guys.* #3—*Soul Man.* #4—*Running Scared.* #5—*Peggy Sue Got Married.*

755. NEW CITY—TOWN—634-5100. #1—Thru Nov. 6: *"Crocodile" Dundee.* Beg. Nov. 7: *Half Moon Street.* #2—Thru Nov. 6: *Trick or Treat.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Jumpin' Jack Flash.* #2—Thru Nov. 6: *Sky Bandits.* Beg. Nov. 7: *Something Wild.*

757. NYACK—CINEMA EAST—358-6631. *Children of a Lesser God.*

759. PEARL RIVER—CENTRAL—735-2530. #1—*"Crocodile" Dundee.* #2—*Soul Man.*

760. PEARL RIVER—PEARL RIVER—735-6500. *The Color of Money.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Jumpin' Jack Flash.*

762. SPRING VALLEY—PIX—425-6902. #1—Thru Nov. 6: *Children of a Lesser God.* Beg. Nov. 7: *Tai-Pan.* #2—*Otello.*

763. STONY POINT—9 W CINEMA—942-0303. *Top Gun.*

764. SUFFERN—LAFAYETTE—357-6030. *Peggy Sue Got Married.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Aliens; The Fly.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Running Scared.* #2—*Jumpin' Jack Flash.*

801. DANBURY—CINE—743-2200. #1—*The Color of Money.* #2—*"Crocodile" Dundee.* #3—*Children of a Lesser God.*

802. DANBURY—CINEMA—748-2923. #1—Tent.: *Soul Man.* #2—*Peggy Sue Got Married.*

803. DANBURY—PALACE—748-7496. #1—Thru Nov. 6: *Sky Bandits.* Beg. Nov. 7: *Quiet Cool.* #2—Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7: *52 Pick-Up.* #3—Thru Nov. 6: *Aliens; The Fly.* Beg. Nov. 7: *Tai-Pan.*

805. FAIRFIELD—COMMUNITY—255-6555. #1— *Soul Man.* #2—*Jumpin' Jack Flash.*

806. FAIRFIELD—COUNTY—334-1411. *Running Scared.*

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807. GREENWICH—CINEMA—869-6030. #1—*Running Scared.* #2—*Summer.*

808. GREENWICH—PLAZA—869-4030. #1—Tent.: *Soul Man.* #2—*Children of a Lesser God.* #3—*Otello.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—*The Color of Money.* #2—*Peggy Sue Got Married.*

810. NORWALK—CINEMA—838-4504. #1—*Soul Man.* #2—*Aliens; The Fly.*

811. NORWALK—NORWALK—866-9202. *Trick or Treat.*

812. RIDGEFIELD—CINEMA—438-3338. *Stand By Me; Short Circuit.*

813. SOUTH NORWALK—SONO—866-9202. Nov. 5–7: *Lost Horizon* (1937, restored version). Nov. 8–14: *Blue Velvet;* Nov. 8–11: *The Gods Must Be Crazy.*

815. STAMFORD—AVON—324-9205. #1—Thru Nov. 6: *Aliens. The Fly.* Beg. Nov. 7: *52 Pick-Up.* #2—Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7: *Quiet Cool.*

816. STAMFORD—CINEMA—324-3100. #1—*"Crocodile" Dundee.* #2—*Peggy Sue Got Married.* #3—*Stand By Me.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*The Color of Money.* #2—Thru Nov. 6: *Jumpin' Jack Flash.* Beg. Nov. 7: *Tai-Pan.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*"Crocodile" Dundee.* #2—*The Color of Money.* #3—Thru Nov. 6: *Children of a Lesser God.* Beg. Nov. 7 (tent.): *Peggy Sue Got Married.*

819. WESTPORT—FINE ARTS—227-3324. #1—*Children of a Lesser God.* #2—*The Color of Money.* #3—227-9619. *"Crocodile" Dundee.* #4—226-6666. *Peggy Sue Got Married.*

820. WESTPORT—POST—227-0500. *True Stories.*

821. WILTON—CINEMA—762-5678. *Running Scared.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Sky Bandits.* #2—*Stand By Me.* #3—*Running Scared.* #4—*Trick or Treat.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Jumpin' Jack Flash.* #2—*"Crocodile" Dundee.*

903. JERSEY CITY—STATE—653-5200. #1—*Trick or Treat.* #2—Thru Nov. 6: *From Beyond.* Beg. Nov. 7: *52 Pick-Up.* #3—*Sky Bandits.* #4—Thru Nov. 6: *Aliens; The Fly.* Beg. Nov. 7: *Weekend Warriors.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Trick or Treat.* #2—*Running Scared.* #3—*The Fly. Aliens.* #4—*Soul Man.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Children of a Lesser God.* #2—*"Crocodile" Dundee.* #3—*Sky Bandits.* #4—*The Color of Money.* #5—*Jumpin' Jack Flash.* #6—*Peggy Sue Got Married.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru Nov. 6: *Tough Guys; Crawlspace.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Jumpin' Jack Flash.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Trick or Treat.* #2—*Soul Man.*

912. CEDAR GROVE—CINEMA 23—239-1462. *Sky Bandits.*

913. IRVINGTON—CASTLE—372-9324. #1—Thru Nov. 6: *Trick or Treat; Maximum Overdrive.* #2—Thru Nov. 6: *Soul Man.*

914. LIVINGSTON—COLONY—992-0800. Thru Nov. 6: *Aliens; The Fly.* Beg. Nov. 7: *Something Wild.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. *The Color of Money.*

916. MILLBURN—RKO—376-0800. #1—*Peggy Sue Got Married.* #2—*Tough Guys.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*The Color of Money.* #2—*Tough Guys.* #3—*Otello.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*From Beyond.* #2—*Running Scared.* #3—*Aliens; The Fly.*

919. NUTLEY—FRANKLIN—667-1777. #1—*Stand By Me.* #2—Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7: *Something Wild.* #3—*"Crocodile" Dundee.* #4—*Sky Bandits.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Jumpin' Jack Flash.* #2—*Peggy Sue Got Married.* #3—Thru Nov. 6: *Stand By Me.* Beg. Nov. 7: *Something Wild.*

921. WEST ORANGE—ESSEX GREEN—731-7755. #1—*"Crocodile" Dundee.* #2—*Children of a Lesser God.* #3—*Running Scared.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Beg. Nov. 7: *The Fly; Aliens.*

931. CRANFORD—RKO—276-9120. #1—*"Crocodile" Dundee.* #2—*Aliens; The Fly.*

932. ELIZABETH—ELMORA—352-3483. Thru Nov. 6: *Top Gun; Gung Ho.*

935. UNION—FIVE POINTS—964-3466. #1—*Jumpin' Jack Flash.* #2—*Soul Man.*

936. UNION—LOST PICTURE SHOW—964-4497. Thru Nov. 6: *Otello.* Beg. Nov. 7: (tent.): *Otello.*

937. UNION—RKO—686-4373. #1—*The Color of Money.* #2—*Children of a Lesser God.*

938. WESTFIELD—RIALTO—232-1288. #1—*Jumpin' Jack Flash.* #2—*Peggy Sue Got Married.* #3—Thru Nov. 6: *Sky Bandits.* Beg. Nov. 7: *52 Pick-Up.*

939. WESTFIELD—TWIN—654-4720. #1—Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7: *Something Wild.* #2—Thru Nov. 6: *Top Gun.* Beg. Nov. 7: *Tai-Pan.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. Thru Nov. 6: *Trick or Treat.* Beg. Nov. 7: *Quiet Cool.*

951. CLOSTER—CLOSTER—768-8800. *"Crocodile" Dundee.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Jumpin' Jack Flash.* #2—*Children of a Lesser God.* #3—*The Color of Money.* #4—*Peggy Sue Got Married.*

953. EMERSON—TOWN—261-1000. #1—*Peggy Sue Got Married.* #2—Thru Nov. 6: *Tough Guys.* Beg. Nov. 7: *Tai-Pan.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Sky Bandits.* #2—Thru Nov. 6: *From Beyond.* Beg. Nov. 7: *Weekend Warriors.*

955. FAIRVIEW—TWIN—941-2424. #1—*Trick or Treat.* #2—*Soul Man.*

956. FORT LEE—LINWOOD—944-6900. #1—Thru Nov. 6: *Aliens; The Fly.* Beg. Nov. 7: *52 Pick-Up.* #2—*Sky Bandits.*

957. FORT LEE—SHARON—224-0202. *Otello.*

958. OAKLAND—TWIN—337-4478. #1—*Sky Bandits.* #2—*Stand By Me.*

959. PARAMUS—CINEMA 35—845-5070. *Otello.*

960. PARAMUS—DRIVE-IN—368-1440. Nov. 7–9: *From Beyond.*

961. PARAMUS—RKO BERGEN MALL—845-4449. *Sky Bandits.*

962. PARAMUS—RKO ROUTE 4—487-7909. #1—*The Color of Money.* #2—*The Name of the Rose.* #3—*Deadly Friend.* #4—*Trick or Treat.* #5—*Children of a Lesser God.* #6—*"Crocodile" Dundee.* #7—*True Stories.* #8—*Stand By Me.* #9—*Aliens; The Fly* #10—*Tough Guys.*

963. PARAMUS—RKO ROUTE 17—843-3830. #1—*Jumpin' Jack Flash.* #2—*Soul Man.* #3—*Peggy Sue Got Married.*

964. RAMSEY—CINEMA—825-2090. *The Color of Money.*

966. RIDGEFIELD PARK—RIALTO—641-0617. *Top Gun; That's Life!*

967. RIDGEWOOD—RKO WARNER—444-1234. #1—*Peggy Sue Got Married.* #2—*The Color of Money.* #3—*"Crocodile" Dundee.* #4—*Aliens; The Fly.*

968. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—*Bad Slice.* #2—*Top Gun.*

969. TEANECK—MOVIE CITY—836-3334. #1—*Blue Velvet.* #2—*Top Gun.* #3—*Nothing in Common.* #4—*Sky Bandits.*

972. WESTWOOD—PASCACK— 664-3200. #1—Thru Nov. 6: *Sky Bandits.* Beg. Nov. 7: *Something Wild.* #2—*Soul Man.* #3—*"Crocodile" Dundee.* #4—*The Color of Money.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ALIENS—(2 hr. 17 min., '86) Not as scary as the original 1979 *Alien* (without the *s*), a gruesome horror film posing as science fiction, this one's a World War II platoon movie that, again, is posing as science fiction, but it's a lot of fun. The ace action director James Cameron (*The Terminator*) is less interested in going "Boo!" than in teaching us how to survive. The monsters—you know, octopus legs, hissing teeth, steaming white gunk—still drop out of the ceiling, or, incubating in someone's belly, rip through the skin from inside. But this time the Space Marines have landed. Led by Sigourney Weaver (the sole survivor in the original), they burn, blast, and blow away hundreds of the fiends. Cameron has kept the original film's wet, black, IRT-at-midnight look, but he's put a lot more movement into the carnage and stalking. Cameron's work has an explosive force; he's like a gleeful kid bashing things together. With Michael Biehn. (July 28, 1986) R. **7, 33, 83, 90, 107, 109, 113, 206, 212, 214, 217, 218, 220, 302, 306, 321, 403, 408, 806, 808, 819, 820, 831, 834, 600, 610, 613, 631, 713, 721, 724, 768, 803, 810, 818, 903, 904, 914, 918, 930, 931, 986, 962, 967**

BETTY BLUE—(2 hr., '86) In French, Eng. subtitles. A portrait of a working-class couple who are obsessively in love. With Jean-Hugues Anglade and Beatrice Dalle. Screenplay by Jean-Jacques Beineix, based on the novel *37°2 le matin*, by Philippe Djian. Dir. Beineix. **86**

★ **BLUE VELVET**—(2 hr., '86) A shocking work from David Lynch. The shock comes from the material itself, which is genuinely cruel and sometimes obscene, and from Lynch's control over it, which is clear, steady, and powerful. In what seems like an idyllic small American city, vileness flourishes under the surface. The hero, Jeffrey (Kyle MacLachlan), who looks as serious as a young seminarian, tries to solve a mystery by insinuating himself into the apartment of a trashy nightclub singer, Dorothy (Isabella Rossellini). An extraordinarily disturbing erotic sequence follows, combining voyeurism, sadomasochism, and fetishism. Dorothy is in thrall to a thuggish drug dealer (Dennis Hopper), and when Jeffrey tries to rescue her, he almost gets killed. At the same time, he's falling in love with a teenage angel (Laura Dern). Lynch suffuses his thriller plot with a Catholic schoolboy's sense of sexual dread—sex as overwhelming pleasure and overwhelming danger. This moral primitivism isn't religious, but finds expression instead in a visual scheme derived from avant-garde culture. There are scenes that are so studied and affected they could go right into a museum; the next minute, Lynch will do something entirely fresh. (Sept. 29, 1986) R. **8, 33, 82, 87, 200, 813, 969**

CARAVAGGIO—(1 hr. 33 min., '86) The dramatic rise and fall from grace of the Italian painter Caravaggio (1873-1610). British writer-director Derek Jarman based the story on his impressions of the artist's work and only loosely on historical fact. With Nigel Terry, Sean Bean, Tilda Swinton, and Spencer Leigh. **10**

CHILDREN OF A LESSER GOD—(1 hr. 89 min., '86) William Hurt as a sympathetic and talented speech therapist for the deaf; Marlee Matlin as a young deaf woman who refuses his help but becomes his lover. The dramaturgy in this adaptation of Mark Medoff's award-winning play is largely conventional, but Marlee Matlin, who is deaf, breaks through the half-alive material. She is a small, dark, full-bodied beauty who combines egotism, pride, and humor in just the right amounts to make it impossible for any man to ignore or pity her. She focuses a more persistent, direct, and complex demand on William Hurt than any actress he's worked with so far, and he responds with the most fully felt work he's done in the movies. Dir. Randa Haines. (Nov. 3, 1986) R. **64, 80, 111, 113, 204, 210, 211, 213, 218, 312, 318, 319, 401, 808, 809, 812, 817, 827, 832, 602, 607, 609, 613, 614, 640, 701, 708, 714, 717, 722, 787, 762, 801, 808, 818, 819, 908, 921, 937, 982, 962**

CLOCKWISE—(1 hr. 36 min., '86) John Cleese, of Monty Python, stars as the headmaster of an ordinary state school in Britain—a meticulous, extremely punctual man—who experiences a series of comic misadventures on his way to deliver a speech. With Penelope Wilton, Alison Steadman, Stephen Moore, and Sharon Maiden. Screenplay by Michael Frayn. Dir. Christopher Morahan. PG. **7, 62**

★ **THE COLOR OF MONEY**—(1 hr. 87 min., '86) Martin Scorsese and screenwriter Richard Price pick up the character of Fast Eddie Felson (Paul Newman), the hero of *The Hustler*, 28 years later. Eddie has become a prosperous, though bored and cynical, Chicago liquor salesman. When he spots the young nine-ball hotshot Vincent (Tom Cruise), he decides to make the kid into a protégé and a great hustler. Vincent has a winner's instincts, but to hustle, you have to lose often enough to sucker money onto the table. Using charm and flattery, Eddie takes over the Vincent's life and gets the kid's hard-nosed girlfriend (Mary Elizabeth Mastrantonio) to help him. Scorsese's direction, less anguished and soulful than in his earlier work, is nevertheless incisive, and Richard Price's hard-boiled patter has the gleeful emphasis on faking as a professional calling that David Mamet brought to *Glengarry Glen Ross*. The first two thirds of the picture move along with exhilarating speed and power, yet after a while, it begins to feel thin and a little repetitive. When Fast Eddie grows disgusted with hustling and prepares to be a winner, the irony seems missing, as if Sylvester Stallone had dictated the ending. Music by Robbie Robertson. Cinematography by Michael Ballhaus. (Oct. 27, 1986) R. **20, 22, 34, 84, 84, 100, 110, 111, 113, 200, 202, 218, 217, 219, 300, 302, 304, 308, 310, 314, 317, 320, 323, 404, 408, 804, 808, 806, 810, 812, 818, 830, 832, 602, 607, 609, 612, 613, 619, 621, 628, 700, 706, 712, 714, 721, 784, 760, 801, 809, 817, 818, 819, 908, 918, 917, 937, 982, 962, 964, 967, 972**

"CROCODILE" DUNDEE—(1 hr. 38 min., '86) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski, Mark Blum, John Meillon, David Gulpilil, and Michael Lombard. Screenplay by Hogan, John Cornell, and Ken Shadie; story by Hogan. Dir. Peter Faiman. PG-13. **28, 31, 67, 88, 104, 113, 201, 210, 211, 213, 218, 301, 308, 319, 400, 809, 812, 817, 819, 826, 832, 604, 607, 609, 612, 618, 624, 630, 634, 637, 638, 700, 711, 714, 716, 717, 720, 722, 788, 789, 801, 816, 818, 819, 901, 908, 919, 921, 931, 981, 962, 967, 972**

DEAD END KIDS: A STORY OF NUCLEAR POWER—(1 hr. 30 min., '86) A kaleidoscopic view of mankind's attempt to transform the world through technology. A production of the Mabou Mines theatrical company, based on the play. Music by David Byrne and Philip Glass. Written and directed by JoAnne Akalaitis. **1**

★ **DOWN BY LAW**—(1 hr. 47 min., '86) Jim Jarmusch's third feature is a beautiful, melancholy, kidding escape fantasy about two New Orleans lowlifes—a pimp (John Lurie) and an unemployed disc jockey (Tom Waits)—who wind up busting out of prison with an ebulliently square Italian tourist (Roberto Benigni). Jarmusch draws on prison-break movies and such sources as *Grand Illusion* for plot elements that he embellishes with his own kind of sly, low-pressure comic invention. Shot in tonally resplendent black and white by the great Robby Müller, the movie's down-and-out atmosphere (New Orleans back alleys and the bayous) is so completely aestheticized by the cinematography that it becomes a kind of ironic high style. The movie is a hipster's comic critique of the vanity of hip, and a testament to the man who connects: The pimp and the disc jockey are far too egotistical to get anywhere on their own, but the Chico Marx bumpkin is a man for all seasons. Songs by Waits; jazz score by Lurie. (Sept. 29, 1986) R. **11, 86, 82**

DUST—(1 hr. 27 min., '88) A sexually frustrated young white woman on an isolated South African farm puts an end to her father's tyranny and tries to establish a racially equal community. With Jane Birkin, Trevor Howard, John Matshikiza, and Nadine Uwampa. Directed and written for the screen by Marion Hansel, based on the novel *In the Heart of the Country*, by J. M. Coetzee. **1**

52 PICK-UP—(1 hr. 47 min., '86) The life of a married man who has had a brief affair turns into a dangerous struggle against blackmailers. With Roy Scheider and Ann-Margret. Screenplay by John Steppling and Elmore Leonard. Dir. John Frankenheimer. R. **3, 11, 39, 60, 68, 69, 88, 89, 106, 107, 112, 208, 208, 210, 214, 218, 217, 300, 307, 314, 320, 402, 408, 806, 808, 819, 834, 602, 612, 637, 702, 724, 803, 818, 903, 938, 986**

★ **THE FLY**—(1 hr. 38 min., '86) This new classic of the horror genre is both repugnant and rapturously beautiful. David Cronenberg has remade the solemnly inept *Fly* of 1958, digging deep into the zoological-erotic potential of the material. The ambitious scientist Seth Brundle (Jeff Goldblum) accidentally merges with a fly in the course of his experiments. He slowly dies as a human being and is reborn as an insect; his transformation, is both grotesque beyond belief and extraordinarily moving. When Brundle begins to change into a fly, (the changes come with teasing slowness) he's fully eroticized, wearing out his girlfriend, Veronica (Geena Davis), and climbing the walls (literally). Exalted, he's a screwball Faust, a classic American self-transcender. But later, when Brundle realizes what has happened, he turns sardonic and eloquent. The last third of the movie is beautifully *written*, and also profoundly romantic in feeling. Cronenberg directs with great restraint—the arc of the movie, from horror to satire to romantic tragedy, is clean, uncluttered, and powerful. (Aug. 28, 1986) R. **7, 33, 83, 90, 107, 109, 113, 206, 212, 214, 217, 218, 220, 302, 321, 403, 408, 806, 808, 819, 820, 831, 834, 600, 610, 613, 631, 721, 724, 768, 803, 810, 818, 903, 904, 914, 918, 930, 931, 986, 962, 967**

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MOVIES

FROM BEYOND—(1 hr. 28 min., '86) A mad scientist's experiments lead to monsters and the awakening of sexual longings from the fifth dimension. Based on the story by H. P. Lovecraft. With Jeffrey Combs and Barbara Crampton. Screenplay by Dennis Paoli. Dir. Stuart Gordon. R. **39, 68, 100, 110, 112, 113, 202, 210, 218, 217, 300, 307, 313, 318, 803, 819, 832, 606, 607, 612, 620, 903, 918, 984, 960**

HALF MOON STREET—(1 hr. 30 min., '86) Sigourney Weaver and Michael Caine star as an American researcher and a British diplomat, respectively, who become involved in a dangerous romance. Screenplay by Bob Swaim and Edward Behr, based on the novel *Doctor Slaughter*, by Paul Theroux. Dir. Swaim. R. **7, 62, 88, 214, 302, 310, 314, 817, 829, 613, 788**

HAPPILY EVER AFTER—(1 hr. 80 min., '88) In Portuguese, Eng. subtitles. A young, married Brazilian woman is haunted by an erotic obsession with a young man who performs as a transvestite. With Regine Duarte and Paulo Castelli. Screenplay by Antonio Calmon. Dir. Bruno Barreto. **84**

JUMPIN' JACK FLASH—(1 hr. 38 min., '86) Whoopi Goldberg stars in a comedy about a young woman with a dull job behind a computer screen who accidentally becomes involved in international espionage. With Stephen Collins, Carol Kane, John Wood, Roscoe Lee Browne, and Annie Potts. Dir. Penny Marshall. R. **21, 30, 49, 66, 88, 108, 112, 113, 208, 218, 219, 221, 300, 304, 307, 313, 318, 404, 808, 809, 812, 814, 819, 831, 607, 609, 611, 612, 620, 637, 639, 641, 707, 708, 710, 712, 714, 721, 786, 761, 800, 808, 817, 901, 908, 910, 920, 938, 938, 982, 963**

MARLENE—(1 hr. 36 min., '84) In English and German, Eng. subtitles. A documentary portrait of the legendary star Marlene Dietrich, featuring a recently recorded interview and clips from her films. Dir. Maximilian Schell. **88**

MATTER OF HEART—(1 hr. 47 min., '88) An in-depth documentary portrait of psychoanalyst Carl Jung, incorporating interviews of associates, friends, and disciples, and archival footage. Dir. Mark Whitney. **11**

★ **MEN . . .**—(1 hr. 36 min., '88) In German, Eng. subtitles. A crackerjack adman, Julius Armbrust (Heiner Lauterbach), loses his wife (Ulrike Kriener) to the surly young bohemian Stefan (Uwe Oschsenknecht), so Julius moves in with Stefan (without identifying himself) to see what the fellow has that he doesn't. This commercial comedy, written and directed by Doris Dörrie, is perhaps the first important movie from West Germany in years that doesn't molder under a cloud of alienation. It's a satire of bourgeois and bohemian manners that demonstrates some affection for its characters. The two men settle into a tense, competitive, but satisfying friendship. Julius, who understands his wife much better than Stefan does, knows that she wants a thrill—an illusion of danger—so he destroys Stefan as a lover by turning him into a version of himself. Stefan becomes a business success, a raving consumer, and a rather prim person, while Julius grows wilder. The movie is well written, well played, and consistently entertaining. (Aug. 4, 1986) **81**

MENAGE—(1 hr. 24 min., '86) In French, Eng. subtitles. For a while, Bertrand Blier's new farce is a brilliantly carnal comedy of violation. Gérard Depardieu, ruffian and housebreaker, charges into the lives of a dead-in-the-water couple, Miou-Miou and the pale, bald, small Michel Blanc. Together the three steal money and jewels from wealthy couples so bored that they are relieved to be insulted and robbed. Miou-Miou takes a shine to Depardieu, and we expect them to go to bed, but instead, Depardieu casts longing eyes at the baffled Michel Blanc. Superstud meets Caspar Milquetoast. What follows is one of the most tenderly romantic seductions in recent cinema. Exposing his tattooed barrel chest and heavy thighs, Depardieu is intimate, profane, loving. But once the men become a couple, Blier doesn't know what to do next. He puts the men through power games, reversals, betrayals, and what's unsettling is not so much the escalating brutality of the farce as the artistic desperation that it reveals. But for a while, the movie is an astonishing, giddy ride. (Oct. 13, 1986) **82**

THE MISSION—(2 hr. 6 min., '86) Reviewed in this issue. PG. **86**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '88) A juicily entertaining movie written by Hanif Kureishi, a young London playwright born to a Pakistani father and an English mother. He creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old friend and now an anti-Pakistani street tough. Soon the two are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **4**

THE NAME OF THE ROSE—(2 hr. 8 min., '86) A botch. Umberto Eco's best-seller about heresy and murder in a fourteenth-century monastery has been turned into a lurid and rather tedious thriller—literally a gothic. In the shadows and murk (the movie is abominably dark), burning-eyed fanatics rant about the Apocalypse, epicene and hunchbacked brothers shove aside the rats, and an inquisitor shows up with clanking torture equipment. Eco's idea was that the monastery was a kind of university, in which the most brilliant men in Europe gather to worship God, read and transcribe manuscripts, and debate religious doctrine. They may have been a gloomy and misogynistic lot, but the monks were hardly the grotesque misfits seen here. The mystery is worked out clearly enough, but director Jean-Jacques Annaud's work is oppressively slovenly. With Sean Connery giving a good performance as a Sherlockian Franciscan brother and F. Murray Abraham giving a very bad one as the sadistic inquisitor. (Oct. 6, 1986) R. **61, 88, 962**

NINETEEN NINETEEN—(1 hr. 39 min., '88) Paul Scofield and Maria Schell play two former patients of Sigmund Freud (based on two well-known case histories) who meet in Vienna to reminisce. Written by Hugh Brody and Michael Ignatieff. Dir. Brody. **48**

NOBODY'S FOOL—(1 hr. 43 min., '86) A romantic comedy about a young woman in a small town who feels stifled by provincial life, and a stage designer from a traveling theater group who offers her a way out. With Rosanna Arquette, Eric Roberts, Louise Fletcher, Mare Winningham, and Jim Youngs. Written by Beth Henley. Dir. Everlyn Purcell. PG-13.**64, 708, 718**

OTELLO—(2 hr. 2 min., '86) In Italian, Eng. subtitles. Verdi's greatest opera, a work of almost annihilating power, has been subjected to the florid, decorative temperament of Franco Zeffirelli. See it for Placido Domingo's tremendous performance in the title role and for Justino Diaz as Iago. With Katia Ricciarelli and the orchestra and chorus of La Scala conducted by Lorin Maazel. (Oct. 13, 1986) PG. **8, 88, 311, 314, 828, 838, 640, 702, 762, 808, 917, 936, 987, 989**

★ **PEGGY SUE GOT MARRIED**—(1 hr. 48 min., '86) The heat has come back into Francis Coppola's work. In this surprisingly powerful comedy-fantasy, the superb Kathleen Turner is Peggy Sue, a 43-year-old woman who faints at the 28-year reunion of her high-school class and time-travels back to 1960, when she was a senior. At first, she keeps forgetting she's supposed to be eighteen, and there are good but easy jokes about an adult woman in a girl's body. But Coppola also captures the astonished way she would see her pre-lib parents (Barbara Harris and Don Murray) and the culture as a whole. At eighteen, the man she married, Charlie (Nicolas Cage), is a young narcissist tearing around in a blue Impala, and even though she knows exactly how badly Charlie will turn out, she falls in love with him all over again. The movie takes a romantic and moral view of destiny: It says that emotion is more powerful than consciousness, love more powerful than knowledge. In its gimmicky way, it gets at some of the more vexing problems of human relations. (Oct. 20, 1986) PG-13. **28, 30, 60, 88, 104, 107, 200, 204, 214, 218, 219, 300, 307, 313, 318, 323, 403, 804, 808, 812, 814, 817, 819, 829, 831, 603, 610, 612, 613, 618, 624, 628, 634, 638, 703, 707, 708, 713, 721, 724, 784, 764, 802, 809, 816, 818, 819, 908, 916, 920, 938, 982, 983, 963, 967**

★ **POLICE**—(1 hr. 83 min., '88) In French, Eng. subtitles. The great Gérard Depardieu gives still another fresh performance, in a fine, detailed, funny naturalistic drama about a Paris police detective who becomes physically and emotionally intimate with the under-world types he hunts down. The movie poops out at the end, but it's still satisfying in a small-scale way. With Sophie Marceau as an achingly beautiful drug dealer's girlfriend, and Richard Anconina as a smiling, corrupt lawyer who enjoys the nightlife with criminals and prostitutes—until they start coming after him. Dir. Maurice Pialat. (Oct. 27, 1986) **81**

QUIET COOL—(1 hr. 26 min., '86) A thriller about those who grow marijuana in the United States as a cash crop. With James Remar, Adam Coleman Howard, Nick Cassavetes, Daphne Ashbrook, and Jared Martin. Screenplay by Clay Borris and Susan Vercellino. Dir. Borris. R. **32, 67, 88, 108, 200, 218, 217, 318, 809, 803, 818, 980**

RATBOY—(1 hr. 83 min., '86) Sondra Locke stars (and makes her directorial debut) in this story about a young woman who, together with her brothers, two ex-cons, and a streetwise hustler, tries to become rich and famous exploiting an odd little person who resembles a rat. Written by Rob Thompson. PG-13. **60**

★ **A ROOM WITH A VIEW**—(1 hr. 80 min., '86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. The use of overripe Puccini music completes the mood of sensuous expansion. With Maggie Smith, Julian Sands, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **81**

ROUGE BAISER—(1 hr. 80 min., '86) In French, Eng. subtitles. In Paris in 1982, a fifteen-year-old girl from a family of Polish-Jewish émigrés finds her revolutionary convictions overturned when she falls for a *Paris-Match* photographer. With Charlotte Valandrey, Marthe Keller, Lambert Wilson, and Günter Lamprecht. Written and directed by Vera Belmont. **63**

★ **'ROUND MIDNIGHT**—(2 hr. 10 min., '86) Bertrand Tavernier's elegiac film about a black American bebop player exiled in Paris has a commemorative ardor. Tavernier wants the world to stand up and salute the great men who made this difficult music. Dale Turner, played by the legendary tenor saxophonist Dexter Gordon (a sometime exile himself), arrives in Paris in 1989, a burnt-out alcoholic with a swaying, unsteady walk. He joins the other black musicians at a small Left Bank club and, at the same time, falls into the hands of a young Frenchman (François Cluzet), a fanatical fan who keeps Dale on his feet and takes him into his tiny apartment. The movie is uneventful and undramatic—one long, beautiful spell of melancholy—but this hurts less than usual. It's a music film, with bebop classics played by Gordon and an expert quartet. Most of the numbers are slow ballads: Tavernier has captured the restlessly yearning side of bop, but not the ecstatic and threatening side. Most remarkable is Gordon's majestically mellow presence—the smoky voice, the unforced humor and grandeur. With Lonette McKee and Sandra Reaves-Phillips in singing roles. Dialogue primarily in English. (Oct. 13, 1986) R. **10, 80**

THE SACRIFICE—(2 hr. 28 min., '86) In Swedish, Eng. subtitles. A pseudo-masterpiece saved from absurdity by the most astounding camerawork and cinematography (by Sven Nykvist) seen in recent movies. A self-hating intellectual (Erland Josephson), longing for God, or at least for an engulfing spiritual commitment, dreams of the world's light going out in a nuclear holocaust; at the climax of his terror, he promises God he will make some momentous sacrifice if only He will restore the world to its glory. The movie was written and directed by Andrei Tarkovsky, a Russian émigré now living in Europe, and shot in Sweden on what looks like the same island of lost souls that Bergman used as a setting some years ago. In this desolate but beautiful place, a few people gather in a house and stew in their own juice—decaying civilization trapped in a fragile teacup and lit by a dimming northern light. *The Sacrifice* offers Bergmanesque torment without his redeeming theatrical fire, and a Chekhovian house party without any real players. In Tarkovsky's view, the modern world has been destroyed by its lack of spirituality. Yet even if we reject his view, we may be astounded by this movie, in which a constantly moving camera conveys more palpably than the deepest organ tones a yearning for harmony with the eternal. With Susan Fleetwood. (Nov. 3, 1986) PG. **81**

★ **SHERMAN'S MARCH**—(2 hr. 38 min., '88) In 1981, an independent filmmaker named Ross McElwee set out to retrace the devastating journey of General William Tecumseh Sherman through the South more than 100 years earlier. But in New York, McElwee got derailed when his girlfriend dumped him, so he decided to turn the camera on himself and his relations with women. The resulting movie intertwines Sherman's depradations and McElwee's hilarious devastation of himself. The camera becomes McElwee's come-on, his erotic instrument, and the women eagerly display themselves. They are a beautiful and formidable lot, but most of them are hard-shelled and not interested in more than a flirtation or dalliance with a semi-impoverished filmmaker. This is one of the rare movies about male lust that is innocent: Not even Woody Allen could approach women with greater respect than McElwee. The movies may have found a sophisticated new funnyman. (Sept. 8, 1986) **4**

★ **SHE'S GOTTA HAVE IT**—(1 hr. 24 min., '86) Something of a first—a jazzy and casual sex comedy set among middle-class black people in Brooklyn. Spike Lee, the 29-year-old writer-director, has put together a pleasantly open-ended structure, mixing dramatic scenes, characters addressing the camera directly, little photo essays, and a (regrettable) dance interlude. But the movie doesn't stray far from the bed of its heroine, Nola Darling (Tracy Camila Johns), an avid yet dreamy and unaggressive young woman with three lovers. There's solid, sensitive Jamie (Tommy Redmond Hicks), who turns out to be wildly possessive; the narcissistic Greer (John Canada Terrell), who's a patronizing chauvinist; and Mars Blackmon, played by Spike Lee himself, a jokester who buzzes around Nola like a persistent gnat. Lee, a shrimp with huge glasses, leans into the frame, talking, talking, *talking;* he has a tremendously self-confident rap and argues his way into Nola's bed. Jazz score by Bill Lee, Spike's father. (Aug. 18, 1986) R. **11, 37, 68, 88, 113, 200, 201, 832, 782**

★ **SID & NANCY**—(1 hr. 81 min., '86) A scabrous burlesque comedy of doomed love. Alex Cox has revived the depressing real-life couple—Sid Vicious (Gary Oldman), the bass guitarist of the late-seventies British punk group the Sex Pistols, and his caterwauling American girlfriend, Nancy Spungen (Chloe Webb). Cox and screenwriter Abbe Wool haven't given these two, who died in squalid misery, a conventionally rueful, "humane" treatment. The movie takes a cruel, taunting, slapstick attitude toward degradation, a strategy that, on reflection, makes perfect sense. Who could have watched a sober report on these two goof-offs stumbling into the grave? The puke, the needles, the groping, the shattered glass, the garbage-strewn New York alleys—all of this was the only atmosphere in which their love could have flourished. The punk background is both sordid and exhilarating. Gary Oldman is memorably wasted as the wanton Sid, and Chloe Webb, speaking in a grating, vowel-smearing whine, is extremely moving as the groupie who just wanted to fit in somewhere. With Drew Schofield as Johnny Rotten, sarcastic leader of the Sex Pistols. (Oct. 20, 1986) R. **47**

SKY BANDITS—(1 hr. 33 min., '86) The adventures of two western outlaws who choose to serve with a daring squad of World War I pilots rather than go to jail. With Scott McGinnis and Jeff Osterhage. Cinematography by David Watkin. Screenplay by Thom Keyes. Dir. Zoran Perisic. PG. **3, 39, 43, 88, 89, 90, 100, 103, 106, 107, 110, 112, 113, 208, 210, 218, 221, 300, 302, 304, 313, 314, 319, 803, 806, 814, 819, 820, 829, 832, 834, 602, 608, 607, 609, 611, 612, 624, 628, 636, 637, 712, 720, 722, 724, 728, 786, 803, 900, 903, 908, 912, 919, 938, 984, 986, 988, 961, 969, 972**

SOMETHING WILD—(1 hr. 86 min., '86) Reviewed in this issue. R. **24, 39, 84, 107, 200, 202, 208, 218, 216, 307, 313, 314, 317, 401, 800, 803, 808, 814, 821, 824, 828, 600, 612, 613, 624, 628, 634, 703, 707, 708, 724, 783, 786, 914, 919, 920, 939, 972**

SOUL MAN—(1 hr. 41 min., '86) A wealthy white college student whose parents won't pay his tuition to Harvard Law School tries to get a minority scholarship. With C. Thomas Howell, Rae Dawn Chong, Arye Gross, James Sikking, Leslie Nielsen, and James

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Earl Jones. Written by Carol Black. Dir. Steve Miner. PG-13. **28, 32, 67, 88, 109, 113, 208, 210, 212, 213, 217, 218, 220, 301, 308, 306, 318, 401, 804, 810, 812, 819, 828, 832, 604, 607, 609, 612, 618, 634, 638, 708, 710, 724, 784, 789, 802, 808, 808, 810, 904, 911, 913, 938, 988, 963, 972**

★ **STAND BY ME**—(1 hr. 27 min., '86) A boy's pastoral adventure, beautifully directed by Rob Reiner, that accumulates deeper meanings as it goes on. Adapted by Raynold Gideon and Bruce A. Evans from one of Stephen King's non-horror writings (the apparently autobiographical novella *The Body*), the movie is set in Oregon in the lovely summer of 1989. Yet it's not an innocent time. The hero, Gordie (Wil Wheaton), a pensive twelve-year-old, travels with three friends to see the body of a dead boy that is lying in the woods. From the beginning, Reiner plunges us into the special physical world of pre-adolescence—the intimacy with body functions, the scabrous insults and disgusto habits. But the movie turns out to be a parable of the origins of fiction, which, for King, lie in the recognition of death. With River Phoenix as the friend who convinces the hero of his story-telling powers, and Kiefer Sutherland as a thuggish older boy. (Aug. 18, 1986) R. **20, 36, 62, 88, 200, 201, 214, 216, 304, 309, 400, 800, 801, 811, 816, 821, 822, 824, 828, 607, 614, 624, 627, 630, 639, 702, 708, 708, 713, 728, 812, 816, 900, 919, 920, 988, 962**

★ **SUMMER**—(1 hr. 30 min., '86) In French, Eng. subtitles. Eric Rohmer's haunting new film might be called "Portrait of a Wallflower." Delphine (Marie Rivière), a 30-year-old Paris secretary, cannot get out of town in late summer to take her vacation. Something always defeats her, and she returns to Paris. An absurd dilemma, but Rohmer uses it to explore her spiritual solitude—an inextricable mixture of high standards and neurotic unhappiness. Delphine can be infuriating and boring, but if one waits, one sees that Rohmer is creating a certain kind of character that we all know, and doing it with greater delicacy and detail than we had thought possible in a movie. In time, the revelations come. The scenes set at the beach at Biarritz are charming and heartbreaking. Blown up from 16 mm. to an acceptable-looking 38 mm. (Sept. 8, 1986) R. **81, 807**

TAI-PAN—(2 hr. 7 min., '86) Epic adventure and romance about the struggles for power and wealth during the early days of Western trade with China. With Bryan Brown, John Stanton, and Joan Chen. Screenplay by John Briley and Stanley Mann, based on the novel by James Clavell. Dir. Daryl Duke. R. **42, 88, 107, 200, 214, 215, 217, 300, 302, 313, 314, 318, 509, 519, 521, 525, 600, 612, 624, 641, 708, 724, 762, 803, 817, 939, 953**

THAT'S LIFE!—(1 hr. 42 min., '86) Blake Edwards's autobiographical, menopause-in-Malibu home movie features the awfully familiar Jack Lemmon as a successful architect falling apart on his sixtieth birthday and Julie Andrews as the patient wife with serious problems of her own. The movie is irritating and conventional, and yet, at times, oddly moving, especially when Edwards just lets the architect air his career frustrations. Shot in Mr. and Mrs. Edwards's house on the beach and featuring Sally Kellerman, Robert Loggia, and a variety of family members (some actors, some not). (Oct. 13, 1986) PG-13. **11, 40, 54, 200, 304, 308, 511, 516, 627, 703, 716, 966**

TOP GUN—(1 hr. 49 min., '86) This tumescent hymn to the sexiness of flying is a bit of a put-on. Producers Don Simpson and Jerry Bruckheimer seem to favor a beefcake approach to heroism, and the director, ex-adman Tony Scott, fetishizes everything. On the one hand, the pilots are milked for their rock star–biker boy potential; the movie is filled with sexual imagery and innuendos. Kelly McGillis, her blonde hair long and full, shows up as an astrophysicist who engages ace pilot Tom Cruise in solemn banter about thrust ratios. On the other hand, the plot is purposely square and regressive. Cruise, is a good-looking hotshot who takes too many chances—only the death of his best friend (Anthony Edwards) improves his character. The pilots, the Navy's best, have been sent to a special training school where they compete for a dog-fight-ing trophy. But at the end, the boys go up against Soviet MIGs, and *Top Gun* becomes a gleaming techno-dream, with spectacular aerial footage, of clean-limbed young studs blasting evil out of the air. (May 19, 1986) PG. **11, 36, 85, 309, 321, 500, 501, 509, 525, 527, 532, 607, 609, 611, 702, 705, 724, 763, 932, 939, 966, 968, 969**

TOUGH GUYS—(1 hr. 42 min., '86) Burt Lancaster and Kirk Douglas star as two notorious train robbers who decide, after serving 30 years in prison, to go back to what they do best. With Charles Durning, Eli Wallach, and Alexis Smith. Written by James Orr and Jim Cruickshank. Dir. Jeff Kanew. PG. **20, 24, 42, 53, 103, 113, 200, 201, 205, 215, 216, 220, 221, 302, 304, 306, 309, 310, 314, 402, 503, 504, 508, 513, 514, 519, 532, 535, 600, 607, 609, 620, 626, 707, 708, 709, 713, 722, 724, 754, 907, 916, 917, 953, 962**

TRICK OR TREAT—(1 hr. 37 min., '86) A teenager's fascination with a rock star brings terror to his hometown. With Marc Price, Tony Fields, Lisa Orgolini, Gene Simmons, and Ozzy Osbourne. Screenplay by Michael Murphey, Joel Soisson, and Rhet Topham. Dir. Charles Martin Smith. R. **20, 37, 68, 69, 88, 90, 100, 106, 107, 109, 113, 200, 206, 208, 212, 214, 215, 217, 218, 220, 300, 304, 307, 310, 314, 317, 320, 503, 509, 519, 521, 525, 532, 534, 600, 605, 607, 609, 612, 613, 624, 707, 722, 724, 753, 755, 803, 811, 815, 900, 903, 904, 911, 913, 919, 939, 950, 955, 962**

TRUE STORIES—(1 hr. 38 min., '86) David Byrne's first movie as director exploits a mode of contemporary sensibility—bland, floating facetiousness—that leaves some of us completely cold. Byrne, the leader of the innovative rock group Talking Heads, shows up as our mild and pleasant guide to an imaginary small town, Virgil, Texas, that is celebrating the state sesquicentennial. We get vignettes of the people of the town—eccentrics, liars, squashed romantics—at work, shopping in a mall, putting on a grotesque fashion show, looking for mates. It's all vaguely amusing, but the movie doesn't risk taking a point of view, so its attitude toward its subjects can be taken as either affectionate or patronizing. The weak-backed jokiness expresses neither anger nor sorrow nor love, just pleasure in its own lightweight chic. Spalding Gray has a few jazzy monologues, and John Goodman is sweet as a man looking for love. But the Talking Heads' score is staggeringly monotonous and mediocre. Beautiful cinematography by Ed Lachman. Co-scripted by Byrne, Beth Henley, and Stephen Tobolowsky. (Oct. 20, 1986) PG. **6, 45, 87, 219, 311, 529, 609, 722, 820, 962**

REVIVALS

BREAKER MORANT—(1 hr. 42 min., '79) During the Boer War in 1901, Lieutenant Harry "Breaker" Morant and two of his men in an Australian unit working for the British execute some Boer prisoners, and the British put them on trial. The men are clearly victims—scapegoats for hypocritical higher-ups who have informally ordered them not to take prisoners alive. The film may strike some viewers as morally oversimplified, but it's a beautiful production, and the acting is virile and commanding. With Jack Thompson, Bryan Brown, and Edward Woodward. Dir. Bruce Beresford. **8**

BREAKING AWAY—(1 hr. 39 min., '79) A lovely movie about a quartet of working-class boys who graduate from high school in Bloomington, Indiana, and can't figure out what to do with themselves. It's one of those rare movies about the effects of social status in this country. Directed by Peter Yates with great gentleness. With Dennis Christopher, Dennis Quaid, Daniel Stern, and Jackie Earle Haley. **86**

FELLINI SATYRICON—(2 hr. 9 min., '70) In Italian, Eng. subtitles. One vast, impressionistic canvas of life in ancient Rome at its most bizarre, cruel, decadent, and futile. Petronius is the source. A shallow work, but pictorially spectacular. Dir. Federico Fellini. **86**

48 HRS.—(1 hr. 37 min., '82) Violent, profane, and funny. A slick black con artist (Eddie Murphy) is let out of prison for two days to help a police detective (Nick Nolte) find a vicious cop killer (James Remar). It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. The shoot-outs are so bloody and move so fast that they have the hallucinatory power of something glimpsed from a moving train. Dir. Walter Hill. **83**

STRANGERS ON A TRAIN—(1 hr. 41 min., '81) Robert Walker, as a seductive killer, is Hitchcock's most attractive villain, in this witty and terrifying story about an exchange of murders. With Farley Granger and Ruth Roman; from a Patricia Highsmith novel. **2**

THEATER
LISTINGS

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BROADWAY

Previews and Openings

Wednesday, November 5

THE FRONT PAGE—John Lithgow, Richard Thomas, and Julie Hagerty star in a revival of the 1928 comedy by Ben Hecht and Charles MacArthur about newspaper reporters, set in Chicago in the 1920s; directed by Jerry Zaks. Featured in the cast are Ronn Carroll, Ed Lauter, Beverly May, Deirdre O'Connor, Jeff Weiss, and Trey Wilson. Tues. thru Thurs. at 8 p.m., Sat. at 2, Sun. at 7:30 p.m., $25; Fri. and Sat. at 8 p.m., Sun. at 3 p.m., $30. Previewing now prior to a 11/23 opening. **Vivian Beaumont Theater** at Lincoln Center, 150 West 65th Street (239-6277). All major credit cards. 2 hr. 40 min. **IRLS**

OH COWARD!—Catherine Cox, Patrick Quinn, and Roderick Cook (who is also the director) are the stars of a musical entertainment with words and music by Noël Coward. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. (11/5 thru 15, $15 for all seats). From 11/17, Mon. thru Thurs. at 8 p.m., Sat. at 2 p.m., $22.50 and $32.50.; Fri. and Sat. at 8 p.m., $20 to $35; Wed. at 2 p.m. $20 and $30. Previews start 11/5 (matinee) prior to an 11/17 opening. **Helen Hayes Theatre,** 240 West 44th Street (944-9300). 2 hr. 10 min. All major credit cards.

Friday, November 14

SMILE—A musical with book, lyrics and direction by Howard (*Little Shop of Horrors*) Ashman, based on the 1975 film about that American institution the beauty pageant, and focusing on 16 highschool contestants who strive to outshine each other; music by Marvin (*A Chorus Line*) Hamlisch. Featured in the cast are Marsha Waterbury, Jeff McCarthy, Anne Marie Bobby, Jodi Benson, Lauren Goler, Tia Riebling, Michael O'Gorman, Cheryl-Ann Rossi, and Dick Patterson. Previews start 11/14 prior to an 11/24 opening. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $32.50 to $47.50; Wed. at 2 p.m., $22.50 to $37.50. **Lunt-Fontanne Theatre,** 205 West 46th Street (575-9200). All major credit cards. 2 hr. 30 min.

Now Playing

ARSENIC AND OLD LACE—Jean Stapleton, Tony Roberts, Polly Holliday, William Hickey, and Abe Vigoda star in a revival of the 1941 comedy hit by Joseph Kesselring; directed by Brian Murray. It's about two altruistic elderly ladies, and a cooperative nephew. They wish everybody to be happy, and if people are *not* happy, then they had better be, because the good ladies will see to it that they do not suffer any more. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $22 to $32; Fri. and Sat. at 8 p.m., $25 to $35; Wed. at 2 p.m., $19.50 to $29.50. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 20 min. All major credit cards. **IRLS**

BIG RIVER—Musical based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff; now in its second year. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Michael McCarty, George Merritt, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ●

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the present stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret, with book by Harvey Fierstein, music by Jerry Herman, and directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some of the balcony seats are $10 at each performance (if you get there early enough). **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. ● ● All major credit cards. **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory, and Donna McKechnie's come back to play her original role, and is more than welcome. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

FLAMENCO PURO—(*Pure Flamenco*) Claudio Segovia and Hector Orezzoli, who created *Tango Argentino,* are back again with Andalusia's most famed Flamenco artists, among them Eduardo Serrano, Pilar Montoya, and Antonio Montoya. The dance portrays the passions of an entire people in music and dance. Tues. thru Thurs. at 8 p.m, Sun. at 3 p.m., $27.50 to $37.50, Fri. and Sat. at 8 p.m., $30 to $40, Sat. at 2 p.m., $25 to $35 p.m.; thru 11/30. **Mark Hellinger Theatre,** 247 West 51st Street (757-7064). 2 hr. 20 min.

42ND STREET—Dolores Gray, Jamie Ross, Clare Leach, Lee Roy Reams, and Marie Lillo are the present stars in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; music and lyrics are by Harry Warren, Al Dubin. Tues.-Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50–$45. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

THE HOUSE OF BLUE LEAVES—Revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. With John Mahoney, Swoosie Kurtz, Christine Baranski, Danny Aiello, Faye Grant. Tues. thru Thurs. at 8 p.m., Wed. and Sat. at 2 p.m., $22.50 to $32.50; Fri. and Sat. at 8 p.m., and Sun. at 3 p.m., $25 to $35. **Plymouth Theater,** 236 West 45th Street (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Hal Linden, Marcia Rodd, and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are James Rebhorn, Richard E. Council, Jane Fleiss, and Josh Pais. Tues. thru Fri. at 8 p.m., $30 to $35; Sat. at 8 p.m., $32.50 to $37.50; Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

A LITTLE LIKE MAGIC—A group of Canadian artists, the Famous People Players, with a "blacklight" technique, manipulate life-size fluorescent puppets and props under ultraviolet light. Mon. at 8., Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8 p.m., Sun. at 2 and 5; tickets are $10 to $30; call theater for specifics; thru 12/7. **Lyceum Theater,** 149 West 45th Street (239-6200). 2 hr. 10 min. All major credit cards.

ME AND MY GIRL—Robert Lindsay (an English favorite), Maryann Plunkett, and George S. Irving star in the splendid revival of a 1937 musical (which is often downright adorable—we might even call it lovable!), with book and lyrics by L. Arthur Rose and Douglas Furber, music by Noel Gay, choreography by Gillian Gregory; directed by Mike Ockrent. It's about the members of an aristocratic family who learn that a vulgar cockney has inherited the title and who attempt to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $35 to $45; Wed. at 2 p.m., $30 to $40. **Marquis Theater,** 46th Street and Broadway (382-0100). 2 hr. 30 min. All major credit cards.

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. With George Rose, Loretta Swit, Donna Murphy, and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on Wed. at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for the last row of the balcony are on sale the day of the performance. Get there early. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. thru Fri. at 8 p.m., Wed. at 2 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

SOCIAL SECURITY—Marlo Thomas and Ron Silver are the stars of Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood, and laughs heartily at them all. Featured in the cast are Joanna Gleason, Robert Dorfman, Olympia Dukakis, and Stefan Schnabel. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theater,** 243 West 47th Street (239-6200). 1 hr. 45 min. **IRLS**

SONG & DANCE—Betty Buckley stars as a young English girl on her own in America, in this musical by Andrew Lloyd Webber, with lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Buckley is a one-woman show for the first act; then come the dancers! They are: John Meehan, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m.; $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. ● **IRLS**

SWEET CHARITY—Ann Reinking stars in a revival of the musical with book by Neil Simon and music and lyrics by Cy Coleman and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Michael Ingram, Carrie Nygren, Irving Allen Lee, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 thru $45; Wed. at 2 p.m., $25 thru $40. **Minskoff Theatre,** corner of 45th Street and Broadway (944-9300). 2 hr. 10 min. All major credit cards. **IRLS**

YOU NEVER CAN TELL—Circle in the Square Repertory Company's first play of its 36th season is a highly respectable revival of George Bernard Shaw's most enchanting comedy; directed by Stephen Porter; featuring Uta Hagen, Philip Bosco, Stefan Gierasch, Victor Garber, John David Cullum, Amanda Plummer, Lise Hilboldt, Gordon Sterne, Stephen McHattie, and Tracy Sallows. ("It's a Play Delicious, a Play Exquisite, a Play Adorable"—and that's not the publicity people talking, it's our own John Simon!) Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m., all seats are $30, and $33 for Sat. evenings. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 50 min. All major credit cards. **IRLS**

OFF BROADWAY

AN ACUTE OBSESSION—Play by Barbara Feldman and Eric Rosse deals with the thoughts of a director and his five actors in the making of a play within a play (which also features a video concept); directed by Gardner Compton. With Ben Frank, Dianne Pagliai, Eric Rosse, Christian Andrews, Kate Merrick, and Michael Carey. Wed. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 and 7 p.m.; $22 to $25. **Harold Clurman Theater,** 412 West 42nd Street (594-2370).

ALTERATIONS—Leigh Curran's comedy about a career woman juggling the demands of her quixotic daughter and her eccentric mother; directed by Austin Pendleton. With Gretchen Cryer, Cynthia Nixon, Wayne Tippit, and Mary Kane. Wed. –Fri. at 8, Sat. at 6 & 9, Sun. at 3 & 7; $13–$16; thru 11/16. **WPA Theatre,** 519 West 23rd Street (206-0523).

ANGRY HOUSEWIVES—Musical by Anna Marie Collins and Chad Henry. The housewives trade in their humdrum life-styles and become a punk rock band; directed by Mitchell Maxwell. Featured in the cast are Carolyn Casanave, Nicholas Wyman, Lorna Patterson, Vicki Lewis, Michael Lembeck, Camille Saviola, and Michael Manasseri. Tues. thru Thurs. at 8 p.m., $15 to $26.50; Fri. at 8 p.m., Sun. at 3 and 7 p.m., $15 to $28.50; Sat. at 7 and 10 p.m., $15 to $29.50. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

BROWNSTONE—A musical by Josh Rubins, Peter Larson, and Andrew Cadiff, tells of one year in the lives of five young residents of a Manhattan house. Featured in the cast are Rex Smith, Ben Harney, Ernestine Jackson, Liz Callaway, andKimberly Farr. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $18 to $29. **Roundabout,**100 East 17th Street (420-1360).

COASTAL DISTURBANCES—Tina Howe's play, directed by Carole Rothman, is set on a beach in the last days of summer. Featured in the cast are Rosemary Murphy, Timothy Daly, Addison Powell, Jonas Abry, Joanne Camp, Annette Bening, Heather McRae, Ronald Guttman, and Rachelle Mathieu. Tues. thru Sun. at 8, Sat. at 2; $16–$18; thru 12/14. **Second Stage,** Broadway at 76th Street (873-6103).

THE COLORED MUSEUM—George C. Wolfe's satire which examines the myths and madness of our own perceptions of what it means to be black; directed by L. Kenneth Richardson. Featured in the cast are Loretta Devine, Danitra Vance, Tommy Hollois, Reggie Montgomery, and Vickilyn Reynolds. Tues. thru Sun. at 8, Sat. & Sun. at 3 p.m.; $20 to $25. **Public/Shiva Theatre,** 425 Lafayette Street (598-7150). **IRLS**

THE COMMON PURSUIT—Simon (*Quartermaine's Terms*) Gray's drama traces the lives of six Cambridge University classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Peter Friedman, Michael Countryman, Judy Geeson, Kristoffer Tabori, and Nathan Lane. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 3 p.m.; $24.50 to $27.50. **Promenade Theater,** Broadway at 76th Street (580-1313).

THE CONCEPT—A real-life, excellent, and inspiring play performed by former drug addicts who have conquered their addiction at Daytop Village; directed by Lawrence Sacharow. Featured in the cast are Ursula Carambo, Carl Cohen, Deborah Davis, Michelle Zampello, and Melechi Bellamy. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $15 to $17.50; thru 11/16. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

THE DEVIL'S DISCIPLE—A revival of George Bernard Shaw's treatise on why the British were destined to lose the American Revolution; directed by Allen Schroeter. Featured in the cast are Danny Cogliano, Alan Thurston, Patrick Hanratty, and Pauline Walsh. Fri. and Sat. at 8 p.m., Sun. at 7:30 p.m.; $9; thru 1/18/87. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

FACE TO FACE—Ina Balin and David Groh portray a married couple in Russia in Alexander Gelman's play (translated from Russian to English by Zora Essman); directed by William Lieberson. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 3 and 7 p.m.; 11/6 thru 18, all tickets $15; from 11/19, $22 to $25. **Players Theatre,** 115 MacDougal Street (254-5076).

THE FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another 27 years (or so), so you have another chance. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

THE FLOWERING PEACH—Clifford Odets play, with music, about Noah and his family at the time of the flood, adapted into Yiddish by Miriam Kresyn, and directed by Roger Sullivan. Jack Rechtzeit and Zipora Spaisman have the lead roles. Sat. at 8 p.m., Sun. at 2 and 5:30 p.m.; $12 to $16. **Folksbiene Theatre,** 123 East 55th Street (755-2231).

GROUCHO: A LIFE IN REVUE—Frank Ferrante has the title role in a musical by Arthur Marx (Groucho's son) and Robert Fisher chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, and Faith Prince portrays the women in Groucho's life; directed by Allen Belknap. Tues. thru Fri. at 8 p.m, Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50 to $27.50. **Lucille Lortel,** 121 Christopher Street (307-7171). **IRLS**

THE HANDS OF ITS ENEMY—Mark (*Children of a Lesser God*) Medoff's new play, directed by Kenneth Franke, is about a deaf playwright and her director. Featured in the cast are Phyllis Frelich, Jeffrey DeMunn, Robert Steinberg, Ralph Williams, and Joyce Reehling. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; thru 12/7; seats $27 for all performances except Sun. eve. which are $22. Performed by the Manhattan Theatre Club at **The City Center Theater,** 131 West 55th Street (246-8989).

HAVE I GOT A GIRL FOR YOU!—*The Frankenstein Musical,* by Penny Rockwell, Joel Greenhouse, and Dick Gallagher; directed by Bruce Hopkins. It's a new and funny version. Gregory Jbara is the Monster, Dennis Parlato is Igor, Walter Hudson is Dr. Frankenstein (who's got the hots for Hollywood starlets), Semina De Laurentis is the Nurse, and Angelina Fiordellisi is Elke. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50 to $27.50. **Second Avenue Theater,** 189 Second Avenue (674-1460).

INITIATION RITES—Comedy-drama, written and directed by Neal Weaver, set in a college fraternity during the last hours of Hell Week. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10. Meat and Potatoes Company at the **Alvina Krause Theatre**, 306 West 38th Street (564-3293).

INSIGNIFICANCE—Terry Johnson's play, directed by Geoffrey Sherman, takes place in New York in 1953 on a hot summer's night in a luxury hotel bedroom where four of America's most famous legends meet for an extraordinary confrontation. Featured in the cast are Polly Draper, Lou Bedford, Yusef Bulos, and Keith Langsdale. Wed. thru Fri. at 8 p.m., Sat. at 3 & 8, Sun. at 3 & 7; $13 to $15; thru 11/9. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

KRAPP'S LAST TAPE—Samuel Beckett's classic; directed by the author and starring Rick Cluchey. A man in his sixties listens to and comments on a tape he recorded 30 years earlier. Tues. thru Fri. at 8 p.m., Sat. at 2 and 10 p.m.; Sun. at 3 and 7 p.m. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

LADY DAY AT EMERSON'S BAR & GRILL—Lonette McKee stars again as the legendary Billie Holiday in Lanie Robertson's play with music; directed by André Ernotte. Tues.–Sat. at 8, Sat. & Sun. at 3; $22–$27. **Westside Arts,** 407 West 43rd Street (541-8394).

L'CHAIM TO LIFE—A Yiddish and English musical revue, starring Jackie Jacob, Leon Liebgold, and Mina Bern, plus a dancing and singing chorus; directed by Neil Steinberg. Wed. at 2 and 8 p.m., Thurs. at 2 p.m., Sat. at 8:30 p.m., Sun. at 2 and 5:30 p.m. **Town Hall,** 123 West 43rd Street (921-9442).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult-film classic (and scheduled to be a new movie this fall), the weird and funny musical, now in its fourth year, is set in a downtown flower shop run by a botanical genius with a flair for experimentation. The appropriate music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thurs. and Fri. at 8 p.m., Sat. at 2, 5, and 8 p.m., Sun. at 3 p.m.; $10 to $19.95. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

MISTER ROBERTS—A revival of the saga of American sailors in the Pacific during World War II, written by Thomas Heggen and Joshua Logan; directed by Vaughn Patterson. Thurs. thru Sat. at8 p.m., Sat. and Sun. mats. at 3 p.m.; $12. 11/13 thru 23. **St. Bart's Playhouse,** Park Avenue at 50th Street (751-1616).

MY PAPA'S WINE—Zohra Lampert and Mark Gordon star as a mismatched married couple in Ron Mark's story about an Italian American blue-collar worker, obsessed by his writer's gift, driven to achieve his dream; directed by Peter Frisch. Tues.–Sun. at 8, Sat. at 2 p.m. (exc. 11/8); 11/7 thru 22; $10. **South Street Theatre,** 424 West 42nd Street (279-4200).

NEON PSALMS—Cara Duff-MacCormick, Tom Aldredge, Kelly Connell, and Scotty Bloch star in Thomas Strelich's play, set in the Mojave Desert, which deals with a family's attempt to come to terms with its future; directed by Richard Hamburger. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $16. **American Place Theater,** 111 W. 46th St. (944-9300). **IRLS**

NUNSENSE—Dan Goggin's musical (and comical) adventures of five nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m; $25 to $27.50. **Douglas Fairbanks,** 432 W. 42nd St. (239-4321).

OLYMPUS ON MY MIND—Lewis J. Stadlen stars in a musical comedy, by Barry Harman and Grant Sturiale, about Jupiter, posing as Amphytrion to spend a night with the latter's wife. Featured in the cast are Tom Wopat and Peggy Hewett. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $22 to $27. **Lamb's Theatre,** 130 West 44th Street (997-1780).

PENN & TELLER—Talented stand-up artists, in an uproarious carnival sideshow-type entertainment supervised by Art Wolff, do a few cool things. Beware—schedules change weekly; call for details. $20–$26. **Westside Arts,** 407 W. 43rd St. (541-8394).

THE RISE OF DAVID LEVINSKY—A musical with book and lyrics by Isaiah Sheffer, and music by Bobby Paul, based on Abraham Cahan's novel about coming to America and finding success; directed by Sue Lawless. From 11/5. Call theater for specifics. **John Houseman Theatre Center**, 450 W. 42nd St. (967-9077).

SEX TIPS FOR MODERN GIRLS—Musical with book by Peter Eliot, music by John Sereda, directed by Susan Astley. Featured in the cast are Hilary Strang, Christine Willes, and Kim Seary; all male roles are played by Ed Astley. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 3 and 7 p.m.; $15 to $18; thru 11/9. **Susan Bloch,** 307 West 26th Street (541-8394).

STARDUST—André DeShields, Jim Walton, Michele Bautier, Jason Graae, Maureen Brennan, and Kim Criswell perform in an evening of Mitchell Parish's works in a new musical revue; directed by Albert Harris. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; thru 12/7; $20. **Theatre Off Park,** 224 Waverly Place (627-2556).

THE STRANGER'S RETURN—A modern adaptation by Michael Fried and Miriam Kressyn taken from Leon Kobrin's comedy-drama with music, *Zurick Zu Zein Volk*. Performances in both Yiddish and English versions. 11/4 thru 12/7; $12 thru $18. Call theater for specifics as to dates and times. **Triplex Theater 2,** Community College/CUNY, 199 Chambers Street (618-1980).

TAKING STEPS—Alan Ayckbourn's comedy tells a story of the war between the sexes and is set in an old Victorian house, formerly a brothel; directed by Alex Dmitriev. Featured are Sam Robards, Fran Brill, Meg Kelly, Skip Hinnaut, Michael Zaslow, and Rudolph Willrich. Thru 11/16; call theater for details. **York Theatre,** 2 East 90th Street (534-5366).

TRIANGLES—June Bingham's play about Franklin Roosevelt's life from World War I through his death in 1945, which focuses on relationships with his wife, his mother, and his mistress; directed by Aaron Frankel. Featured in the cast are Redman Maxfield, Kathleen Butler, Linda Cameron, Albertha Aaye, Diane Warren, Ian O'Connell, and Maggi-Meg Reed. Wed. thru Sat. at 8 p.m., Sun. at 7 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $12. **Judith Anderson Theatre,** 422 West 42nd Street (279-4200).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author and Becky London. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

WILD OATS—James McLure's comedy oater; directed by Kathryn Ballou. Twelve actors participate in this play which is alleged to be performed by a troupe of touring Shakespearean actors. Wed. thru Sat. at 8 p.m., Sun. at 4 p.m.; $10; thru 11/7. **TNGT,** 420 West 42nd Street (244-0486).

THEATER COMPANIES

AMAS REPERTORY—*Hot Saki . . . With a Pinch of Salt,* a musical comedy by Carol Baker, Lana Stein, and Jerome Goldstein, is based on the play *A Majority of One,* about a tentative relationship between a Jewish widow and a Japanese widower after World War II; directed by William Martin. Thurs. thru Sat. at 7:30 p.m., Sun. at 3 p.m.; $10; thru 11/16. **Amas Theater,** One East 104th Street, 3rd floor (369-8000).

AMERICAN JEWISH THEATRE—Lloyd Gold's *Passover,* a comedy set in a small town in Georgia about a widowed schoolteacher struggling to keep her family together in the face of many obstacles; directed by Louis W. Scheeder. Featured in the cast are Marc Epstein, Doug Wert, Julie Garfield, Jadrien Steele, Ava Haddad, Victor Raider-Wexler, David Howard, and Devon Michaels. Tues. thru Thurs. and Sat. at 8 p.m., Sun. at 2 and 7 p.m. **92nd Street Y,** at Lexington Avenue (427-6000, Ext.100).

AMISTAD WORLD THEATRE—Protais Asseng's *Enough Is Enough,* a comic fable from Cameroon, featuring a Hispanic cast, about a father of twelve who wants to have one last child so he can win the National Father Award; his wife doesn't want to. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 11/16. **Intar Stage Two,** 508 West 53rd Street (662-9400).

CAB THEATRE COMPANY—*Female Transport,* by Steven Gooch, directed by Joan Sitomer, tells of six women in one cell on a convict ship en route from England to Australia in the early 1800s. Featured in the cast are Cynthia Forgays, Brian Smiga, Mary Mac, Jessica Rausch, and Michael Pollard. Thurs. thru Sun. at 8 p.m., Sun. at 3 p.m.; $8. **Our Studios Theatre,** 622 Broadway (889-7183).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. and Thurs. at 8:30, Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Chicago City Limits Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY COMPANY—Michael Higgins and Danton Stone star in Bryan Williams's *In This Fallen City,* a play which spins a web of mystery and deals with the nature of urban violence, heroism, and personal responsibility; directed by Marshall Mason. Running in repertory, thru 11/23, with Caroline Kava's *The Early Girl,* a play about the competition and compassion of prostitutes; directed by Munson Hicks. Featured in the cast are Demi Moore, Roxanne Cabalero, Sharon Schlarth, Robin Bartlett, Pamela Dunlop, and Lily Knight. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 3 and 7:30 p.m.; $22.50 to $26. **Circle Repertory Company Theater,** 99 Seventh Avenue South (924-7100).

CLASSIC STAGE COMPANY—Thornton Wilder's *The Skin of Our Teeth,* directed by Carey Perloff. The Antrobus family tries to survive with a dinosaur at the window and a man named Moses at the back door. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2 p.m.; $20; 11/9 thru 12/6. **Classic Stage Theater,** 136 East 13th Street (677-4210).

DOUBLE IMAGE THEATRE REPERTORY—John Patrick Shanley's *the dreamer examines his pillow (A Heterosexual Homily),* in which a father, daughter, and her boyfriend struggle with the power of sexual love; directed by Max D. Mayer. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; $15; thru 11/16. **47th Street Theatre,** 304 West 47th Street (265-0794).

EQUITY LIBRARY THEATRE—A revival of *The Pajama Game,* a musical with book by George Abbott and Richard Bissell, with music and lyrics by Richard Adler and Jerry Ross; based on the novel *7½ Cents,* by Richard Bissell. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; thru 11/23. **Equity Library Theatre,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT—A musical-comedy improvisational revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—*Interview in Buenos Aires,* drama by Soviet playwright Genrikh Borovik, directed by Joan Harvey. In the wake of Allende's murder, a Chilean journalist learns the fate of his words in the hands of a fascist dictatorship. Fri. and Sat. at 8 p.m. **Fourth Wall Theater,** 79 East 4th Street (254-5060).

HERITAGE THEATRE—Daphne Du Maurier's *Rebecca,* story of a second marriage for an English widower still in love with his first wife; directed by Thomas Luce Summa. Featured in the cast are Louisa Horton, Mark Wilson, Maggie C. Wood, Dale Engle, Patrick Reilly, Julia Brooks, Peter Mesney, Scott Lovelady, and Anne C. Cahill. 11/14, 15, 21, 22, 28, and 29 at 8 p.m., 11/16, 23, 20 at 3 and 8 p.m. THe Chemists' Club, 52 East 41st Street (679-7575).

JEAN COCTEAU REPERTORY—Edvard Radzinsky's *Socrates: Theatre of Life* (thru 11/13), the third part of the playwright's dramatic trilogy, covers Socrates' defense at his trial (taken directly from Plato's writings). Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $15. In repertory with John Webster's *The Duchess of Malfi* (thru 12/7), wherein the gears of Jacobean tragedy grind a woman's thwarted lust into theatrical horror! Jeanne Demers has the title role. On 11/20, John Steinbeck's *Of Mice and Men* joins the repertory (thru 12/6). **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—Arnold Wesker's *Roots* centers around a girl who looks at her family with new insights as she matures; directed by Edward M. Cohen. Featured in the cast are Roger DeKoven, Elaine Rinehart, Bonnie Gallup, Gloria Barret, and Christopher Merrill. Tues. thru Thurs. and Sat. at 8 p.m., Sun. at 2 and 7 p.m.; $15 to $18. **Jewish Repertory Theatre,** 344 East 14th Street (505-2667).

LAMB'S THEATRE COMPANY—David McFadzean's *The China Fish,* a play that centers around the experiences of a teenage girl coming of age shortly after her father's sudden death; directed by Susan Gregg. Featured in the cast are Leon Russom, Mary Armstrong, Sally Prager, Leesa Bryte, Clarke Gordon, and Paul Collins. Wed. and Sat. at 2 and 8 p.m., Thurs. at 11 a.m. and 8 p.m., Fri. at 8 p.m.; $12–$14; thru 11/15. **Little Lamb's Theatre,** 130 W. 44th St. (997-1780).

LA MAMA REPERTORY COMPANY—A revival of Fernando Arrabal's *The Architect and the Emperor of Assyria,* directed by Tom O'Horgan, opens 11/12 and plays thru 12/28. Call theater for specifics. **La Mama Annex,** 74A East Fourth Street (475-7710).

MANSTAGE PROJECT—A new company devoted to plays of male experience: D. R. Andersen's gay mystery-romance *Dancin' in the Dark,* directed by Leslie Irons. Thurs. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 7 p.m.; $10. And in repertory, Mordaunt Shairp's 1933 drama, *The Green Bay Tree,* about an older man who buys a boy from his father. Sun. thru Wed. at 8 p.m.; $8. **Shandol Theater,** 137 West 22nd Street (243-9504).

NEGRO ENSEMBLE COMPANY—Leslie Lee's *Warparty* opens the company's twentieth-anniversary season. Story deals with a young mulatto woman searching for her identity. Featured in the cast are Adam Wade, Carla Brothers, Kathryn Hunter, Tico Wells, Roberta Pikser, Kurt Taylor, Brian Thomas, Larry Sharp, and Carmen Mathis. Tues. thru Fri. at 8 p.m., Sat. at 7:30 p.m., Sun. at 7 p.m., Sat. at 3 p.m., Sun. at 2:30 p.m.; $18 and $20; call in advance because schedules vary. **Theatre Four,** 424 West 55th Street (246-8545).

NEIGHBORHOOD GROUP THEATRE—*The Bard,* The Real Theatre's production of an original musical revue incorporated with some of Shakespeare's famous scenes; directed by Jay Michaels. Featured in the cast are Walter Milani, Hope Hansen, Van DeAngelo, Marta Katz, John Carpenter, and Helen Stotler. Mon. thru Sat. at 8 p.m., 11/10 thru 15; $10. **Neighborhood Group Theatre,** 420 West 42nd Street (718-461-9619).

NEW YORK THEATRE WORKSHOP—Franz Xaver Kroetz's *Farmyard* focuses on a disturbing relationship between a farmhand and a slow-witted girl. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10; 11/6 thru 15. **Perry Street Theatre,** 31 Perry Street (279-4200).

PLAYWRIGHTS HORIZONS—Keith Reddin's *Highest Standard of Living,* tells of an American graduate student's odyssey as he shuttles between Moscow and New York; directed by Don Scardino. Featured in the cast are Robert Stanton, Timothy Carhart, Sloane Shelton, Peter Crombie, James Murtagh, Clement Fowler, Leslie Lyles, Steven Culp, and Lola Pashalinski. Thru 11/23; $18 and $20. Call theater for details. **Playwrights Horizons Mainstage,** 416 West 42nd Street (279-4200).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca; Luisa Fernanda: A 20th-Century Spanish Zarzuela; Habana Antologia Musical; Cafè con Leche; Las Damas Modernas de Guabacoa; Yerma;* Lope de Vega's *Fueteovejuna,* and Alejandro Casona's *Prohibido Suicidarse en Primavera.* $12 for plays; and $16 to $18 for musicals. Thru November. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Artificial Jungle,* playwright-director-star Charles Ludlam's masterpiece of suspense, set in a pet shop on the Lower East Side. Featured in the cast with him are Everett Quinton, Black-Eyed Susan, Ethyl Eichelberger, and Philip Campanaro. Wed. thru Sun. at 8 p.m. except Sat. when it's at 7 and 10; $20. **Ridiculous Theatrical Theatre,** One Sheridan Square (691-2271).

SHADOWFAX THEATRE COMPANY—J. M. Treen's *The Orderly Room,* a serio-comedy examining the extent to which some men go to keep from being sent to war; directed by Penelope Hirsch. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 11/9. **TOMI Theatre,** 23 West 73rd Street (718-544-0333).

THEATER IN ACTION—Grigori Gorin's *The House That Swift Built,* Molière's *Tartuffe,* and Michael McGuire's *God's Birthday in the Year of Our Lord 1945,* in repertory. Thurs., Fri., & Sat. at 8, Sun. at 3; thru 12/28. **Theater in Action,** 46 Walker St. (431-1317).

13TH STREET THEATER—Israel Horovitz's *Line,* directed by Stephen Prutting. Tues. thru Sun. at 9:30 p.m.; $8. Nancy Becket's *The Women Here Are No Different,* directed by Jenny O'Hara. Fri. thru Sun. at 7 p.m.; $8. **Theater,** 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANNIE WOBBLER—Arnold Wesker's play in three acts for one actress, stars Sloane Bosniak in the three roles, first as a cockney cleaning woman, second as an honors student at Cambridge, and third as a 41-year-old novelist. Wed. thru Sat. at 8, Sun. at 3 & 7; $10 for all perf. exc. for Sat., which is $13. **Westbeth Theater,** 151 Bank Street (279-4200).

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THEATER

ANYTHING GOES—A revival of the Cole Porter musical comedy; directed by Stephen J. Gavala. 11/14 at 8, 11/8 & 15 at 2 & 8, 11/9 & 16 at 7; $7. **MAP Theatre**, 921 Madison Avenue (734-2074).

BLUES FOR A GOSPEL QUEEN—Kathi Walker stars as Mahalia Jackson in a musical by Don Evans and John Lewis about the life of Ms. Jackson; directed by Felix E. Cochren. Featured in the cast are Arthur French, Oner Cole, and Freeda Davidson. Wed. thru Fri. at 8 p.m. Sat. at 3 and 8 p.m., Sun. at 4 p.m.; $6 to $12; thru 12/21. **Billie Holiday Theatre,** 1368 Fulton Street, Brooklyn (718-636-0918).

THE CANDY STORE—A rock musical comedy, by Elmer Kline and Michael Shenker, dealing with a ten-year quest for a $50 bill with which to pay the landlord. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 11/16. **Chapel Theatre,** 2 Second Avenue (529-9230).

COP OUT—John Guare's black comedy about a plainclothes detective and a young cop; directed by Anne Hemmett. 11/7 & 8, 12 thru 15, at midnight; 11/9 and 16 at 8 p.m.; $8. **Chelsea Center for the Arts**, 436 West 18th Street (645-9139).

DOUBLE BILL—Scott Tobin's *Fools in the West*, and Dominic Orlando's *Young Americans,* about growing up in the Reagan years. Thurs. thru Sun. at 8 p.m.; $5; 11/6 thru 9 at 8 p.m. **Theater 22,** 54 West 22nd Street (724-2800).

DOUBLE BILL—Ken Charles's *Diary of a Stitch Queen* and *Sister Catherine's Holy War,* two contrasting plays; directed by Ken Charles. Featured in the cast are Sandy McFadden, Merry Jayne Howard, Michelle Goguen, Catherine Stork, Barbara J. Spence, and Michael T. Henderson. Fri. and Sat. at 8 p.m., thru 11/22. **Cash Performance Space,** 10 East 18th Street (279-4200).

THE FALL OF THE HOUSE OF USHER—Edgar Allan Poe's "buried-alive" spookeroo, plus Jules Verne's *The Storm,* about an ill-tempered doctor, are treats for the Halloween season offered by the Odyssey Theatre. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6 to $8; thru 11/16. **Newfoundland Theatre,** 6 West 18th Street (673-5665).

GASLIGHT—Revival of the Victorian thriller by Patrick Hamilton, directed by Ben Jacobs. Featured in the cast are Dawn Volkart, Ron Bohn, Lory Marcosson, Christian Brueckner, and Jane Lindberg. Thurs. thru Sat. at 8 p.m.; $6; thru 11/22. **The Actors' Factory,** 149 West 29th Street (594-1494).

GBS DOUBLE BILL—*The Man of Destiny,* about a young Napoleon at a crossroad in his career, and *Village Wooing,* about an unusual union of a man and woman of unusual temperaments, two George Bernard Shaw comedies, directed by Carol Fox Prescott. 11/7 thru 16 (call theater for specifics); $8. **Chelsea Center for the Arts,** 436 West 28th Street (645-9139).

HELGA'S SECRET—Nomi Rubel's play about mysteries of the mind, directed by the author. 11/5, 7, 12, and 14, at 7:30 p.m.; $8. **New Theatre Arts Company,** 593 Columbus Avenue (874-6297).

THE LAST RENT-CONTROLLED APARTMENT IN NEW YORK—Andrea Chutick, M. Anne Hayes, and Vance Baxter Vogel are the playwrights; Vance Vogel's also the director, and the play was inspired by feelings of desperation because of the city's awful housing situation. Tues.–Sat. at 8, Sun. at 7; $8; thru 11/9. **William Redfield,** 354 W.45th St. (924-0077).

MAGIC THEATRE—New York City's magicians entertain. Thurs.–Sat. at 8, Sun. at 3, 11/6–23; $10. **Raft Theatre,** 432 West 42nd Street (947-8389).

MAMA—Paulene Myers's play, performed by her, is about her own mother and five other black American women, two of whom were slaves. Fri. thru Mon. at 8 p.m., Sun. at 3 p.m.; $8; thru 11/17. **Ernie Martin Studio**, 311 West 43rd Street (245-6366).

MAN WITH A RAINCOAT—William Wise's mystery; directed by Stephen Rosenfield. Wed. thru Mon. at 8 p.m., Sun. at 3 p.m.; $10. **American Folk Theater**, 241 West 55th Street (679-7575).

THE MEMBER OF THE WEDDING—A revival of the play based on Carson McCullers's book of the same name about adolescent loneliness, set in the South during World War II; directed by Lee Frank. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 11/9. **Hartley House Theater**, 413 West 46th Street (666-1716).

MIRACLE OF THE MONTH—Judith Moore, Jennie Moreau, and Cameron Arnett star in T. Wayne Moore's play about a woman possessed by movie fantasies whose life is changed when an evangelist enters her home; directed by Marty Kovach. Thurs. and Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 7 p.m.; 11/7 thru 23. **Baldwin,** 160 West 74th Street (799-8190).

MY PAPA'S WINE—Zohra Lampert and Stan Lachow star in a play by Ron Marks about the trials and tribulations of a first-generation Italian-American family man obsessed with the urge for immortality; directed by Peter Frisch. (Free dress rehearsals 11/7 and 8.) Tues. thru Sun. at 8 p.m., Sat. at 2 p.m.; $8; 11/9 thru 23. **South St. Theatre,** 424 W. 42nd St. (279-4200).

NORTH AMERICAN HOMO SAPIENS IN CAPTIVITY—David Ravel's play about the collision of ancient tribal myths with contemporary American values; directed by Phyllis Fox. With Rob Tossberg, Ron Nummi, Christopher Todd, Bill Schenker, Joey Fortini, Barney Dineen and Dana Helfrich. Wed. thru Sat. at 8 p.m.; $6 & $7; thru 11/22. **Brooklyn Playworks**, 674 Fourth Avenue, Brooklyn (718-499-2293).

PAGEANT—*The Last Word in Beauty,* a musical spoof by Bill Russell, Frank Kelly, and Albert Evans,about our national obsession with beauty pageants (at each performance the audience will actually choose the winner); directed by Bobby Longbottom. The six female contestants will be portrayed by men. Featured in the cast are Rex Carlton, Dick Scanlon, Bill Fabris, Russell Giesenschlag, John Salvatore, Edward Marona, and Larry Raiken as the emcee. Thurs. and Fri. at 8 p.m., Sat. at 8 and 11 p.m., Sun. at 3 p.m.; thru 11/23. **Riverwest Theatre,** 155 Bank Street (243-0259).

PIPPIN—A revival of the musical comedy, with music and lyrics by Stephen Schwartz, and book by Roger O. Hirson, set in medieval times, about a young man's desire to find freedom and his special place in the world; he is the son of Charlemagne; directed and choreographed by Chris Clark. 11/7, 8, then Thurs. thru Sat. at 8 p.m., 11/13 thru 22; $7. Presented by the Washington Square Players at the **University Theatre,** 35 West 4th Street (598-3067).

SWAN SONG—Comedy thriller by John Greenwood and Jonathan Levi, based on British writer Edmund Crispin's novel featuring a locked-room murder. Tonny Tanner, who is the director, also is the star. $8; thru 11/22. **Masur**, 550 E. 90th St. (685-1233).

TEVYE AND HIS DAUGHTERS—Arnold Pearl's serious, yet comedic, look at Jewish life in czarist Russia. Thurs. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m. $7; 11/7 thru 30. **The River Stage,** 46 Old Fulton Street, Brooklyn (718-852-7360).

THERESE RAQUIN—Zola's play, adapted and directed by Steven Baker. Thurs.–Sun. at 8; $5; thru 11/30. **Dramatis Personae Theatre,** 25 E. 4th St. (673-4382).

THREE SISTERS—Hunter College's Department of Theatre and Film presents a revival of the Chekhov play, directed by Bodan Trukan. 11/5 thru 11 at 8 p.m. (mat. 11/9 at 4 p.m.); $6. **The Little Theatre,** 68th Street and Lexington Avenue (772-4321).

TOP GIRLS—Theater at Barnard presents Caryl Churchill's play, directed by Gordon Gray. 11/12, 13, 15, 19, 20, 22 at 7:30, 11/14, 21 at 5:30; $6. **Minor Latham,** Broadway at W. 119th St. (280-2079).

TRIPLE BILL—Three plays by Robert Perring that deal with gay and lesbian relationships: *Secret Love, Best Man,* and *Guest Room.* Thurs. thru Sat. at 7:30 p.m., Sun. at 4 p.m.; thru 11/23; $8. **18th Street Playhouse,** 145 West 18th Street (695-2484).

UNCLE VANYA SHOW—An improvisational adaptation of Anton Chekhov's *Uncle Vanya*, presented by the Irondale Ensemble. Wed. and Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; 11/5 thru 30; $8 to $10. Call theater ahead because schedules are flexible. **Divine Theater**, 50 East 7th Street (666-7856).

THE WAGER—Mark Medoff's play, directed by Susan Sternkopf. Featured in the cast are Adam Caparell, Michael James Wolfe, Erika Kluth, and Russ Pennington. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 11/23. **Pearl,** 125 W. 22nd St.(243-0240).

WINDFALL—A play by Peter Boruchowitz and Jay Kane, directed by Alfred Christie, is about a screwball fortune teller who thinks she has real psychic powers—and maybe does. Thurs.–Sun. at 8; $6. **Sanford Meisner Theatre,** 164 Eleventh Avenue (Closed).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, November 5

NORDIC CHAMBER ORCHESTRA, Goran Staxang conductor; baritone Hakan Hagegard, soprano Ann Christine Biel, trumpeter Hakan Hardenberger, pianist Steffan Scheja, Viveca Lindfors narrator. "A Musical Tribute to Sweden": Larsson's *Pastoral Suite* (N.Y. premiere); Shostakovich's Concerto No. 1 for Piano, Trumpet, and String Orchestra; Rangstrom's *Songs of King Erik*; Larsson's *God in Disguise* (N.Y. premiere). Alice Tully Hall at 8. $15–$25; $50 includes a reception.

CARLO BERGONZI/PIERO CAPPUCCILLI—See Opera.

JOHN HOLMQUIST, guitarist. Rodrigo, Giuliani, McGuire, Morel, others. Merkin Concert Hall at 8. $9.

VIENNA SCHUBERT TRIO (N.Y. debut)—pianist Claus Christian Schuster, violinist Boris Kuschnir, cellist Martin Hornstein. Schubert's Trio, Op. 99; Shostakovich's Trio No. 1, Op. 8; Zemlinsky's Trio, Op. 3. Symphony Space at 8. $5.

BRENDA FITCH FAIRADAY, soprano, with pianist Dennis Helmrich. Songs by American composers Barber, Cage, Caltabiano, Cowell, Dello Joio, Gideon, Hundley, Pinkham, Thomson, in observation of American Music Week. St. Peter's Church, Lexington Ave. at 54th St., at 8. $7 (865-7261).

PANOPTICON, an all-woman ensemble, in a program by women composers including Zaimont, Henson-Conant, and Rive-King, saluting American Music Week. St. Michael's Church, 225 W. 99th St., at 8. $5.

NEW YORK COMPOSERS ORCHESTRA—New works for jazz orchestra by Holcomb, Morris, Horvitz, Johnston. Greenwich House, 27 Barrow St., at 8. $6.

FRANCIS HEILBUT, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

NANCY USCHER, violist/**DEBORAH JAMINI,** pianist. St. Bartholomew's Church, Park Ave. at 50th St. (751-1616), at 12:10. Free.

CAROL POPPENGER, soprano, with pianist Ken Newbern. Music of Handel, Head, Schubert, R. Strauss, Verdi, Donizetti, Rossini, Sandoval. Lincoln Center Library at 4. Free.

BARBARA CARROLL, pianist. Midtown Jazz at Midday. St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $2.

ELLIOTT HURWITT, recorders. Baroque chamber music. Student recital. Hunter College, Room 1527 North, Park Ave. at 68th St. (772-5020), at 2. Free.

MIRYO PARK, pianist. Paul Hall, Juilliard School of Music, 155 W. 65th St. (874-0465), at 8. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

IF MUSIC BE THE FOOD OF LUNCH—Benefit for the college scholarship fund. Kurzweil Hall, Queensborough Community College, 56th Ave. and Springfield Blvd., Bayside, at noon and 1. $6.50.

Thursday, November 6

NEW YORK PHILHARMONIC, Zubin Mehta conductor; double-bassist Eugene Levinson, violinist Charles Rex, oboist Joseph Robinson. Haydn's (attr.) Oboe Concerto; Hindemith's Violin Concerto; Koussevitzky's Double-bass Concerto; Scriabin's *Poem of Ecstasy*. Avery Fisher Hall at 8. $7.50–$35.

R.E.M.—Rock concert. Madison Square Garden Felt Forum at 8. Sold out.

PARNASSUS, Anthony Korf conductor; trombonist Ronald Borror. Wuorinen's Trombone Trio (world premiere); Imbrie's *Dream Sequence* (world premiere); Rhodes's Quartet; Korf's *Oriole*. Merkin Concert Hall at 8. $8.

BERENICE LIPSON-GRUZEN, pianist. "A Concert With Comment." Works by Beethoven, Debussy, Mozart, Chopin. CAMI Hall, 165 W. 57th St., at 8. $11.

NARCISO YEPES, guitarist. Works of Falckenhagen, Scarlatti, Sor, Villa-Lobos, Naoumoff, Rodrigo. Metropolitan Museum at 8. $12.

MANNES COLLEGE ORCHESTRA, Yakov Kreizberg conductor; violinist Florence Schwartz. Stravinsky's *Petrouchka*; Beethoven's "Leonore" Overture No. 3; Sibelius's Violin Concerto in D. Symphony Space at 8. Free.

NEW YORK COMPOSERS ORCHESTRA—See 11/5.

SUMI TOMOOKA TRIO—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. $10, including reception.

CITY COLLEGE ORCHESTRA, Fred Hauptman conductor; cellist Andre Emelianoff. Fry's *Adagio Sostenuto*; Dvorak's Cello Concerto in b; Chadwick's Symphony No. 2. Aaron Davis Hall, CCNY, Convent Ave. and 134th St. (690-4100), at 4. $3.

BEATRICE CASTROW, flutist. Paul Hall, Juilliard School, 155 W. 65th St. (874-0465), at 8. Free.

MICHAEL DADAP, guitarist. Music of Albeniz, Bach, Villa-Lobos. Green Auditorium, JASA, Hexter Building, 40 W. 68th St. (724-3200), at 1. Free.

BARGEMUSIC—Violinist Ik-Hwan Bae, pianist Margo Garrett, hornist Julie Landsman. Faure's Sonata in A, Op. 13; Schumann's Adagio and Allegro, Op. 70; Brahms's Trio, Op. 40. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

CLYDE CRINER, pianist-composer. Jazz and classical music by Criner, with flutist Koichi Aiba. Triangle Theater, L.I.U. Brooklyn campus (718-403-1051), at 8. Free.

Friday, November 7

NEW YORK PHILHARMONIC—See 11/6. Today at 2.

JUILLIARD ORCHESTRA, Zubin Mehta conductor; pianist David Bar-Illan. Prelude to Wagner's *Die Meistersinger*; Haydn's *Sinfonia Concertante* for Oboe, Bassoon, Violin, and Cello; Stravinsky's *Le Sacre du Printemps*. Avery Fisher Hall at 8. Free, if still available.

R.E.M.—See 11/6.

CAROL WINCENC, flutist/**HEIDI LEHWALDER,** harpist. Works by Bach, Salzedo, Mozart, Persichetti, Andres, Bartok, and French composers. Metropolitan Museum Velez Blanco Patio at 8. $15.

JOHN NAUMAN, pianist (N.Y. debut). Works by Bach, Mendelssohn, Scriabin, Chopin, Liszt. Alice Tully Hall at 8. $6–$10.

AMERICAN MUSIC WEEK CELEBRATION—Artists include flutist John Ranck, sopranos Mary McClain, Janet Day, pianists James Denniham, Donna Racik, clarinetist Eric Nelson. Works by Copland, Schickele, Riley, Rene Meyer (premiere). Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

OTHER COLOURS—American Music Week program, with soprano Deborah Loomis, pianists Eliane Lust, Andrew Asch, violinist Holly Ovenden, flutist Peter Bacchus. Music by Latner (premiere), Angelini, Ives, Copland, Hanson. St. Michael's Church, 99th St. and Amsterdam Ave. (288-9798), at 8. $7.

HILTON RUIZ TRIO, with Art Davis and Walter Perkins. Jazz. Cooper Union's Great Hall, 7th St. at Third Ave. (254-6374), at 8. Free.

ALPHONSE "BOISEC" ARDOIN/CANRAY FONTENOT/BEAUSOLEIL—Creole and Cajun music. Washington Square Church, 135 W. 4th St. (944-9300), at 8. $10.

RAN BLAKE, pianist. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. $10.

COLLABORATIONS/COMBINATIONS—See Dance, below.

SCENES FROM MUSICAL THEATER—Juilliard Opera Workshop students. Room 305, Juilliard School, 155 W. 65th St. (874-0465), at 5. Free.

JOANNE DAVIS, singer-songwriter-guitarist. The Centerfold Coffee House, 263 W. 86th (866-4454), at 8. $4.

DICK HYMAN, pianist. Jazz at Noon. Cafe 43, 147 W. 43rd (869-4200), at 12. $4.

NEXT WAVE FESTIVAL—Brooklyn Philharmonic, Lukas Foss conductor. N.Y. premiere of William Bolcom's *Songs of Innocence and of Experience*, with soloists Sara Arneson, Alvin Epstein, Leslie Guinn, Doris Mayes, Joan Morris, Diane Ragains; Brooklyn College Choir, Sine Nomine Singers, Children's Choirs of the Cathedral of St. James and Plymouth Church of the Pilgrim, The Western Wind. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $10–$20.

RONALD CROSS, harpsichordist. Works of Bach, Handel, Scarlatti. Snug Harbor Cultural Center, Veterans Memorial Hall, 914 Richmond Terrace, S.I. (718-448-2500), at 8. $5.

JIMMY HEATH—Jazz. Jamaica Arts Center, 161-04 Jamaica Ave., Queens (718-658-7400), at 7:30. $12.

LYDIA ADAMS DAVIS, singer-songwriter. The Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972: Fridays after 9 p.m. only), at 9:30. $4.

Saturday, November 8

JUILLIARD STRING QUARTET—Bach's complete *Art of the Fugue.* Alice Tully Hall at 3. $15.

YALE CHAMBER MUSIC—Violinist Syoko Aki, cellist Maya Beiser, pianist Ward Davenny, violist Jesse Levine, bassoonist Donald MacCourt, flutist Thomas

Nyfenger, oboist Ronald Roseman. Vivaldi, Ferroud, Britten, Brahms. Merkin Concert Hall at 8. $8.

NEW YORK PHILHARMONIC—See 11/6.

NEW YORK CHORAL SOCIETY, Robert DeCormier conductor; organist David Ralph. Durufle's *Requiem*, Charpentier's *Te Deum*, Poulenc's *Litanies a la Vierge Noire* and *Quatres Petites Prieres de St. Francois d'Assise*. St. Bartholomew's Church, Park Ave. and 50th St., at 8. $10, $12.

MENAHEM PRESSLER, pianist/**EMERSON STRING QUARTET**—Haydn's Quartet in G, Op. 54, No. 1; Shostakovich's Quintet for Piano and Strings, Op. 57; Brahms's Piano Quartet in g, Op. 25. Metropolitan Museum at 8. $12.

BALALAIKA AND DOMRA SOCIETY, Leonard M. Davis director and soloist; guest musicians and dancers include the Voloshky Ukrainian Dance Ensemble of Philadelphia, soprano Diana Telischak, baritone Gary Nova. Alice Tully Hall at 8. $8.50–$14.

BAROQUE FESTIVAL ENSEMBLE, Yuval Waldman director. Handel's Concerto Grosso No. 7; Bach's Harpsichord Concerto in A; Mozart's Divertimento in D, K. 136; Vivaldi's *The Four Seasons*, other works. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7:30. Free.

FELA ANIKULAPO KUTI, and his Egypt 80 Orchestra (N.Y. debut). Madison Square Garden Felt Forum at 8. $17.50–$22.50.

ALPHONSE "BOISEC" ARDOIN, others. See 11/7. $12.

JOAN ROWLAND, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. 50¢ house admission.

JAMES JABBO WARE'S ME WE & THEM ORCHESTRA—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. $10, with reception.

BARBARA CARROLL, jazz pianist. Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

HABANA, ANTOLOGIA MUSICAL—Classical, popular, and Cuban-zarzuela music. Repertorio Espanol, 138 E. 27th St. (889-2850), at 8. $16, $18.

BOP CONNECTION THEN & NOW—Greenwich House, 27 Barrow St. (645-2387), at 8 and 10. $10.

SUSAN ALTABET, mezzo-soprano/**DAVID PERKINS,** baritone. Songs and operatic arias. Nicholas Roerich Museum, 319 W. 107th St., at 8. Free.

MARCO GRANADOS, flutist. Works by Bach, Burton, Schubert, Debussy, others. Faculty recital at Mannes College, 150 W. 85th St. (580-0210), at 8. Free.

LUCIENNE DAVIDSON, pianist. Lincoln Center Library at 2:30. Free.

COLLABORATIONS/COMBINATIONS—See Dance, below.

TOM PALEY, "old-timey" musician, with guitar, five-string banjo, and fiddle. Eagle Tavern, 355 W. 14th St. (924-0275), at 8. $7, children and seniors $5.

GILDA MIROS—The Argentinean actress reads the poetry of South American women writers; with singer Cristina de los Angeles, guitarist Francisco Navarro. Symphony Space at 8. $12.

SALUTE TO LADY LIBERTY, an Irish folk show, with Hal Roach, Dermot O'Brien, Richie O'Shea, others. Town Hall at 2. $12.50–$20.

NEXT WAVE FESTIVAL—See 11/7.

ST. ANN'S SCHOOL CHORUS, Fred Sherry conductor; pianist Peter Serkin, violinist Ida Kavafian, singers Christopher Trakas, Ben Holt, Robert Craig, Beverly Hoch, Rebecca Russell, others. Bach's Violin Concerto in E; Mozart's Concerto Rondo in D and Piano Concerto No. 27; Bach's *The Contest Between Phoebus and Pan*. St. Ann's Church, Clinton and Montague Sts., Brooklyn (718-834-8794), at 8. $12.

LEHMAN COLLEGE COMMUNITY BAND, Jerome Sala conductor. Bizet, J. Strauss, Verdi, Glenn Miller, Loewe, others. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 8. Free.

NADJA SALERNO-SONNENBERG, violinist, with pianist Sandra Rivers. Stravinsky, Beethoven, R. Strauss. Colden Center, Queens College, Kissena Blvd. and L.I.E., Flushing (718-793-8080), at 8:30. $9–$12.

Sunday, November 9

NATHAN MILSTEIN, violinist, with pianist George Pludermacher. Music by Handel, Bach, Beethoven, Paganini, Debussy, Ravel, Messiaen, Wieniawski. Avery Fisher Hall at 3. $10–$20.

PETER WILEY, cellist, with pianist Luis Batlle. Works of Schubert, Crumb, Debussy, Mendelssohn, Brahms. Alice Tully Hall at 3. $8.

AN DIE MUSIK, with violinist Andres Cardenes. Music by Bach, Britten, Mozart/Bach, Mendelssohn. Merkin Concert Hall at 4. $6.

NEW PHILHARMONIA OF RIVERSIDE, George Rothman conductor; harpist Barbara Allen. Beethoven's Symphony No. 8; Ravel's *Mother Goose Suite*; Thomson's *Autumn*. Riverside Church, the Drive at 122nd St. (864-4194), at 4. Free.

CANTERBURY CHORAL SOCIETY, Charles Dodsley Walker conductor; Barbara Peters, Martha Dunn, Jim Fredericks, Mark Watson. Schubert's *Mass* in G; Handel's Dettingen *Te Deum*. Church of the Heavenly Rest, Fifth Ave. and 90th St. (289-3402), at 4. $5 contribution.

MUSICA VIVA OF NEW YORK, chorus and orchestra conducted by Walter Klauss; Children's Choristers of the Cathedral of St. John the Divine; Betsy Watson, D. Michael Heath, Ronald Forsma, Harris Poor. Schubert's *Mass* in G; Britten's *Saint Nicolas*. Unitarian Church of All Souls, Lexington Ave. at 80th St. (535-5530), at 7. $8.

AMERICAN COMPOSERS SALUTE CHILDREN—See Other Events, Children, page 140.

ROBERT FASOL, organist. Park Avenue Christian Church, 85th St. (288-3246), at 2. Contribution.

BRANDENBURG COLLEGIUM, Anthony Newman conductor-harpsichordist, harpsichordist Mary Jane Newman. Harpsichord concertos by Bach. Church of the Holy Trinity, 316 E. 88th St., at 5. $6.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with the Don Payne Quintet; offering. At 7: William Hooker; offering. Lexington Ave. and 54th St. (935-2200).

BACH VESPERS—Church choir and orchestra, Frederick Grimes director; organist Nancianne Parrella. Bach's *Mass* in A, S. 234, and Prelude and Fugue in a, S. 543. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 5. Offering.

HIDEMI KITAJIMA, pianist. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2:30. Free.

NATIONAL ASSOCIATION OF COMPOSERS—American Music Week performance, with violist Paul Doktor, clarinetist Matthew Goodman, pianists Blanche Abrams, Larry Wolf, violinist Gregor Kitzis, cellist Nancy Ives. New works by Alexander, Bazelon, Lifchitz; also by Richardson, Rubin, Schoental. Christ and St. Stephen's Church, 120 W. 69th St., at 3. $7.

ANGELA PISTILLI, pianist. Scarlatti, Chopin, Mozart, Debussy. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 3. Free.

THE ENGLISH CONSORT—"Fantasies & Dances for 5 and 6 Viols," played by Lucy Cross, Susan Iadone, Lawrence Lipnik, Rosamund Morley, Patricia Neely, with guest Judith Davidoff. St. Ignatius Episcopal Church, West End Ave. and 87th St., at 8. $5 contribution.

RENATA QUESTER, soprano, with pianist Floyd Everett Sharp. Music by Mozart, Purcell, Beethoven, Bizet, Granados, Lehar. Turtle Bay Music School, 244 E. 52nd St., at 4. $8.

ALPHONSE "BOISEC" ARDOIN, others. See 11/7. At 3.

MARK MORGANELLI—Jazz. Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

COMPOSER SERIES—Music by Elodie Lauten (solo keyboard), Donna Pense (modern pop), Bryan Rulon (oboe, cello, synthesizer), Larry Simon (premiere of chamber work with vocals). La Galleria Second Classe, 6 E. 1st St. (505-2476), at 4. Donation.

COLLABORATIONS/COMBINATIONS—See Dance, below.

VOCES DE AMERICA EN CONCIERTO—Spanish and Latin American folk, classical, and zarzuela music performed by tenor Ricardo Ledesma, soprano Magda Baez, baritone Hector Lopez, pianist Virginia Perry Lamb. Lehman College Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 3. $6.

QUEENS COLLEGE ORCHESTRAL SOCIETY, Constantine Kitsopoulos conductor; violinist Ani Kavafian. Overture to Mozart's *The Marriage of Figaro*; Mendelssohn's Violin Concerto in e; Beethoven's Symphony No. 7. Colden Center, Queens College, L.I.E. and Kissena Blvd., Flushing (718-520-7340), at 7:30. $7–$9.

MARIAN MCPARTLAND TRIO—Colden Center, Queens College, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 2. $10–$15.

BARGEMUSIC—See 11/6. Today at 4.

ST. ANN'S SCHOOL CHORUS—See 11/8. Today at 4.

NEXT WAVE FESTIVAL—See 11/7. Today at 2.

FOLK MUSIC OF COLOMBIA AND THE HIGH ANDES—Aires Colombianos and Atahualpa Poalasin on harp. Prospect Park Picnic House, P.P.W. and 3rd St., Brooklyn (718-788-0055), at 3. $5.

BROOKLYN MUSEUM—At 1:30: pianist Alex Hock. At 3: pianist Yvar Mikhashoff plays avant-garde music by Ives, Antheil, Brant, Nancarrow, others, much of it inspired by machines. Each free with museum admission. 200 Eastern Pkwy., Brooklyn (718-638-5000).

MOLLIE GLAZER, cellist/**DONGSOK SHIN, CAROL ARCHER,** pianists. 19th-century parlor music, including works for four-hand piano. New Theatre of Brooklyn, 465 Dean St. (718-230-3366), at 1:30. $5.

Monday, November 10

JUPITER SYMPHONY, Jens Nygaard conductor; pianist Rudolf Firkusny. Beethoven's "King Stephen" March, Symphony No. 2, Piano Concerto No. 4. Alice Tully Hall at 8. $6–$10.

HAI SOO LEE, soprano, with pianist Frank Daykin. Works by Handel, Wolf, R. Strauss, Mozart, Argento, Duparc, and Korean composers Hong, Na, and Kim. Merkin Concert Hall at 8. $5.

HUGO LARGO—Vocalist Mimi Goese, bassist-guitarist Adam Peacock, violinist-sound engineer Hahn Rowe, bassist-guitarist Tim Sommer. "Blageny and the Cherubim" (premiere), "new strokes of solid sighs and evanescent ambience." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

COMPOSERS' FORUM—Works that show a variety of approaches to the computer, by Schottstaedt, Chafe, Fulton, Jaffe, Berger, Morrill, all of whom are from the Center for Computer Research in Music and Acoustics. BMCC Triplex Theater II, 199 Chambers St. (618-1980), at 8. $6, $8.

EVE WEISS, guitarist. Lincoln Center Library at 4. Free.

TERRY CHAMPLIN, guitarist/**DAVID LOEB,** shinobu. Music by Loeb, Stearns, Powell, Champlin, others. Faculty recital, Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

THE SOUNDS OF THE CITI—Jazz. Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

Tuesday, November 11

NEW YORK PHILHARMONIC—See 11/6. Tonight at 7:30.

NEW YORK CHAMBER PLAYERS, Dorrit Matson conductor. Sibelius's *Valse Triste*; Grieg's *Holberg Suite*; Hank Johnson's *The Neighborhood* (world premiere); Schubert's Symphony No. 5. Symphony Space at 8. $5.

DAWN UPSHAW, soprano, with pianist Robert Merfeld. Works of Purcell, Mozart, Schubert, Debussy, Weill, Schoenberg, Harbison (N.Y. premiere). Alice Tully Hall at 8. $10.

CAROL SKARIMBAS, soprano, with pianist Martin Katz. Music of Brahms, Poulenc, Braga, Kern, Berlin, Nin, Dorumsgaard. Merkin Concert Hall at 8. $10.

NORTH/SOUTH CONSONANCE ENSEMBLE, Max Lifchitz pianist-director; oboist German Caceres, guitarist Manuel Carcach, violist Joen Vazquez, sopranos Siri Roco, Angelica Rosa. New music from El Salvador and other Latin American countries: Caceres, Carcach, Duarte, Lifchitz, Guastavino, Panama, Orbon. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $8.

ANTHONY DE MARE, pianist. Music of Rudhyar, Cowell, Antheil, Moravec (N.Y. premiere), Monk, Biscardi (world premiere), Cage, Griffes, Rzewski. 92nd Street Y at 8. $5–$8.

JUILLIARD SCHOOL—At 1: student concert, Alice Tully Hall. At 8: Music by Juilliard composers; Paul Hall, 155 W. 65th St. Free.

HUGO LARGO—See 11/10.

JAMES R. LAWSON, carillonneur. Veterans Day recital; World War I songs, including "Over There" and "Roses of Picardy." Riverside Church, the Drive at 122nd St., at noon. Free.

MARK MORGANELLI—Jazz. Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

COMMUNITY JAM—Political rock, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18/87. Tickets, $15–$90. 11/3 at 8: Verdi's *Aida*, Santi conducting; Arroyo, Bumbry, Giacomini, MacNeil, Giaiotti. 11/4 at 7:30: Strauss's *Der Rosenkavalier*, Tate conducting; Tomowa-Sintow, Fassbaender, Hendricks, Ichihara, Hornick, Korn. 11/5 at 8: Puccini's *Tosca*, Navarro conducting; Marton, Domingo, Pons. 11/6 at 8: Gounod's *Romeo et Juliette*, Domingo conducting; Cecilia Gasdia (debut), Kraus, Schexnayder, Plishka. 11/7 at 7:30: Mozart's *Le Nozze di Figaro*, Epstein conducting; Soderstrom, Battle, von Stade, van Dam, Hartman. 11/8 at 2: *Tosca*; same as 11/5. 11/8 at 7:30: *Der Rosenkavalier*; same as 11/4. 11/10 at 8: same as 11/6. 11/11 at 8: *Tosca*, Navarro conducting; Maria Slatinaru (debut), Mauro, Pons.

New York City Opera

NEW YORK STATE THEATER—Through 11/16. Note: all operas in foreign languages have supertitles. Tickets, $7–$30. 11/4 at 8: Prokofiev's *The Love for Three Oranges*, Keene conducting; Walker, Castle, Evans, Lankston, R. McKee. 11/5 at 8: Verdi's *La Traviata*, Varon conducting; Munro, Thomsen, Fazah. 11/6: no performance. 11/7 at 8: Boito's *Mefistofele*, Keene conducting; Ginsberg, Dworchak, Theyard. 11/8 at 2: Puccini's *La Boheme*, Bergeson conducting; Jonason, Sparrow, Grayson, Hamilton, Link, Brubaker. 11/8 at 8: Strauss's *Die Fledermaus* (in English), Pallo conducting; Cummings, Woods, Theyard, Evans, Cossa, R. McKee, Billings, Harrold, dancer McBride. 11/9 at 1: *The Love for Three Oranges*; same as 11/4. 11/9 at 7: Puccini's *Madama Butterfly*, Keene conducting; Davis, Bunnell, Stewart, Fazah, Billings. 11/11 at 8, 11/12 at 8: Bernstein's *Candide* (in English), Bergeson conducting; Mills, Darr, Costa-Greenspon, Eisler, Lankston, Reeve, Harrold, Billings.

Other

CARLO BERGONZI, tenor/**PIERO CAPPUCCILLI**, baritone, with pianist Edoardo Muller. Arias and duets. Avery Fisher Hall, 11/5 at 8. $10–$40.

AMATO OPERA—Thru 11/23: Bizet's *Carmen*; 11/8, 14, 15, 21, 22 at 7:30; 11/9, 23 at 2:30. 319 Bowery at 2nd St. (228-8200). $10.

COOPER OPERAWORKS—Mozart's *The Impresario* and Haydn's *La Canterina*. Our Lady Queen of Martyrs Catholic School Auditorium, 91 Arden St. (195th St. and Broadway; 942-9189). 11/6, 8 at 8. $7.50.

MADAMA BUTTERFLY, by Puccini; concert version. Lyritas, at Trinity School, 101 W. 91st St. 11/4 at 8. $5.

STREET SCENE, by Kurt Weill, Elmer Rice. Brooklyn College Opera Workshop, Gershwin Hall, Flatbush and Nostrand Aves. (718-636-4100). 11/6 at 8. Free.

THE LONDON SAVOYARDS—Selections from *The Sorcerer*, *Iolanthe*, other operas. Lehman College Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833). 11/9 at 2. $11–$15.

PRINCESS IDA, by Gilbert and Sullivan. Richmond Theatre Collection, at Faith Methodist Church, Castleton and Heberton Aves., Port Richmond, S. I. (718-727-0467). 11/7, 8 at 8, 11/9 at 3. $7.

OPERA EBONY IN CONCERT—"Heritage: Heroes and Heroines." CCNY Davis Hall, Convent Ave. and 134th St. (690-4100). 11/9 at 4. $12.

FRESH FAUST, "a rap opera," scenes from Act I; by Leroy Jenkins, Little Rodney C; Julie Fraad director. Alternative Museum, 17 White St. (966-4444). 11/5 at 8. $6.

DANCE

The Joffrey Ballet

CITY CENTER THEATER—Through 11/16. Tickets, $5–$40. 11/4 at 8: *Parade; Secret Places; The Gardens of Boboli* (New York premiere of Mark Haim's work); *Cloven Kingdom*. 11/5 at 8: *Parade; Round of Angels; Valentine; Cloven Kingdom*. 11/6 at 8: *The Gardens of Boboli; Love Songs; Kettentanz*. 11/7 at 8: Denise Jackson Tribute (265-7300 for information). 11/8 at 8: *The Gardens of Boboli; The Heart of the Matter; Italian Suite*. 11/9 at 2: *A Wedding Bouquet; Monotones; Les Patineurs*. 11/9 at 7:30: *Reflections; Passage; Valentine; Force Field*. 11/11 at 8: *Arden Court; Esteemed Guests; Kettentanz*.

Dan Wagoner and Dancers

JOYCE THEATER—11/11–16. Tickets, $15. 11/11 at 7:30: *Evening Star* (N.Y. premiere), *Two Trios* (N.Y. premiere), *Flee As a Bird* (world premiere). 11/12, 15 at 8; 11/16 at 2: *Songs, Two Trios, Flee As a Bird*. 11/13, 14 at 8; 11/15 at 2; 11/16 at 7:30: *Evening Star; Two Trios; 'Round This World, Baby Mine*.

Next Wave Festival

BROOKLYN ACADEMY OF MUSIC—Through 12/30. See also Concerts, above. **Molissa Fenley and Dancers:** "Geologic Moments" (world premiere), to music by Philip Glass and Julius Eastman, the second half performed live by the composer and Joyce Solomon. 11/5 at 7; 11/6, 7, 8 at 8. 30 Lafayette Ave. (718-636-4100). $14, $18.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—11/6, 8, 9 at 8: **Morocco and the Casbah Dance Experience.** Premieres and other works from Turkey, Egypt, Morocco. Riverside Drive at 120th St. (864-2929). $7.50.

Other

CHRISTOPHER BECK & COMPANY DANCE THEATER—San Francisco troupe of six with a musician, in works by Beck. Eden's Expressway, 537 Broadway (925-0880). 11/7, 8 at 8:30; 11/9 at 3 and 8:30. $7, $10.

COLLABORATIONS/COMBINATIONS—Works by Susan Hadley (with composer Bradley Sowash), Claire Iwatsu (Samm Bennett), Martha Partridge (Tigger Benford). The Field at Pineapple, 599 Broadway near Houston St. (966-3717). 11/7 at 9; 11/8, 9 at 8. $7.

GOLDEN JUBILEE GALA—Saluting the American Guild of Musical Artists on its 50th anniversary will be American dance companies and personalities, as well as numerous operatic stars. Tickets $25–$500 (some include Jubilee supper). 11/3 at 7:30. New York State Theater (265-3687; 870-5570).

INBAL DANCE THEATRE OF ISRAEL—A new program, "Woman," depicting the life of the Yemenite woman in Israel. Brooklyn Center, **Brooklyn College**, Flatbush and Nostrand Aves. (718-434-2222); 11/5 at 2; $8. Also at **Merkin Concert Hall**, 11/9 at 7; $10.

JAWOLE WILLA JO ZOLLAR—"LifeDance Trilogy," an ongoing project, here including solos, duets, and trios and danced to live music. The Kitchen, 512 W. 19th St. (255-5793). 11/6–9 at 8:30. $7.

KENNETH KING—A solo drama-dance, "Mr. Pontease Tyak in 'Zarathustra's Return.' " Danspace Project, St. Mark's Church, Second Ave. and 10th St. (674-8112). 11/8, 9 at 8:30. $6.

MARIA BENITEZ SPANISH DANCE COMPANY, with guest artist Jose Greco. Classical song and dance. Brooklyn Center, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900). 11/8 at 8; 11/9 at 2. $8–$16.

NEW PERFORMING DANCE COMPANY—The North Carolina troupe will present two works, by Lee Wenger and Bruce Vrana. Cunningham Studio, 55 Bethune St. (924-0077). 11/7, 8 at 9. $7.

NORTH/SOUTH DANCE FESTIVAL—Through 11/21. 11/6 at 9: Richard Guimond Dance Associates/Damelia Mujica/Manuel Alum. Taller Latinoamericano, 19 W. 21st St. (255-7155). $8.

THE SALON PROJECT—Workwith Dancers Company. 11/5 at 8: Nina Martin/Jeanette Stoner/Susan Osberg/William Douglas, Craig Goodman, Ross Lewis. DIA Foundation, 155 Mercer St. (925-0991). $5.

"SOUL SISTERS"—Premiere of the work by Lori Kilmartin, dedicated to the memory of dancer-choreographer Bill Crosby. Ethnic Folk Arts Center, 179 Varick St. (924-0077). 11/8, 9, 10, 15, 16, 17 at 8:30. $7.

THOMAS MARTONE—Premiere of his "B.Y.O.M." St. Mark's Church, 131 E. 10th St. (924-0077). 11/6–9 at 8. $8.

WORKS AND PROCESS—Excerpts from the new Karole Armitage ballet, "The Elizabethan Phrasing of the Late Albert Ayler." Guggenheim Museum, Fifth Ave. and 89th St. (360-3503). 11/9 at 7, 11/10 at 8. $10.

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ART

EXHIBITIONS

GALLERIES

Galleries are generally open Tues.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

ALICE BABER—Abstract paintings with ovoid shapes "floating" in them, from the artist's estate, thru 11/8. Perlow, 980 Madison (517-5858).

BARBRO BACKSTROM—Wire-mesh sculptures of the figure, by a Swedish artist, 11/8–12/13. Simon/Neuman, 42 E. 76th (744-8460).

HANNELORE BARON—Landscape collages inspired by Isaac Dineson's memories of her life in Africa, 11/5–12/3. Schlesinger-Boisanté, 822 Madison (734-3600).

JACOBO BORGES—New paintings that are symbolic self-portraits, 11/6–12/6. CDS, 13 E. 75th (722-9555).

JAMES BROWN—Recent ceramics, thru 11/8. Castelli Graphics, 4 E. 77th (288-3202).

CAROL BURCH-BROWN—Mixed-media drawings for a group of poems from Rainer Maria Rilke's "Sonnets to Orpheus," thru 11/29. Urdang, 23 E. 74th (288-7004).

ALFREDO CASTANEDA—Recent surrealist paintings and drawings, thru 11/29. Martin, 23 E. 73rd (288-2213).

RONALD DAVIS—Paintings on canvas, resin and fiberglass "paintings," and prints, from 1970–79, thru 12/5. New York Academy of Sciences, 2 E. 63rd (838-0230).

SONIA DELAUNAY—Selected works from 1907–1972, including paintings, graphic designs, and sketches for fashions and fabrics, thru 12/31. La Boetie, 9 E. 82nd (535-4865).

WALTER DE MARIA—A recent work entitled, "Large Rod Series: Circles/Rectangles 1984–1986," thru 11/22. Fourcade, 36 E. 75th (535-3980).

SEYMOUR FOGEL—A memorial exhibition of sand paintings and sculptures, thru 11/8. Graham Modern, 1014 Madison (535-5767).

HANS GROHS—Paintings, watercolors, drawings, and prints in the Northern Romantic tradition, dating from 1910 to the mid-1970s, thru 11/22. Goethe House, 1014 Fifth (744-8310),

MORTON KAISH—Recent paintings, some of which are views from the artist's studio, thru 11/8. Staempfli, 47 E. 77th (535-1919).

VICTOR KOULBAK—Paintings and drawings evocative of works by Italian Renaissance masters, thru 11/29. Cecil, 16 E. 72nd (517-3605).

GIACOMO MANZU—Drawings and sculpture, 11/8–12/6. Weintraub, 992 Madison (879-1195).

ANDRE MASSON—Sixty paintings, works on paper, and sculptures that span two decades of his career (1923–43), thru 11/20. Kouros, 23 E. 73rd (288-5888).

AL MEIER—Three-dimensional wall reliefs that make references to tribal art, Cubism, Art Deco, and other styles, thru 11/29. New York, 22 E. 84th (772-3700).

HENRY MOORE/JOAN MIRO—Sculptures and prints/ Aquatints and drawings. Thru 12/31. Silberberg. 16 E. 79th (861-6192).

ROGER MUHL—Recent paintings of Mediterranean gardens and landscapes, thru 11/15. Findlay, 984 Madison (249-2909).

LIKA MUTAL—Carved stone sculptures with interlocking forms and moveable pieces, 11/5–29. Haime, 1000 Madison (772-7760).

LOUISE NEVELSON—Twenty recent collages of paper, raw wood, rusted sheet metal, and found objects, from a series entitled "Volcanic Magic," thru 11/8. Bernard, 33 E. 74th (988-2050).

JACKSON POLLOCK—Paintings and drawings from 1943–46, including works from the "Equine" and "Sgrafitto" series, 11/8–12/20. McCoy, 19 E. 71st (570-2131).

MAURICE PRENDERGAST—Watercolors of American, Italian, and French scenes, dated 1896–1906, on loan from museums and private collections, thru 12/6. Coe Kerr, 49 E. 82nd (628-1340).

KEN PRICE—Recent ceramic sculptures, thru 12/2. Willard, 29 E. 72nd (744-2925).

ROBERT RAUSCHENBERG—Sixty drawings from 1958–68, thru 12/6. Acquavella, 18 E. 79th (734-6300).

EDDA RENOUF—Abstract works on paper, thru 11/22. Hamilton, 19 E. 71st (744-8976).

BRIDGET RILEY—Recent paintings and several large paintings from the 60s, plus gouache studies, thru 11/8. Hoffeld & Co., 1020 Madison (734-5505).

HERMAN ROSE/VINCENT CANADE—Paintings and drawings by both, from the 30s through the WPA era, thru 11/21. Radann, 790 Madison (628-0918)

JOOP SANDERS—Paintings and drawings from the 60s and 80s by this Abstract Expressionist, 11/5–12/6. Kren, 22 E. 65th (861-9933).

FRITZ SCHOLDER—Recent paintings of interiors, 11/8–29. ACA, 21 E. 67th (628-2440).

ELENA SISTO—Paintings that are evocative of landscapes and interiors, thru 11/8. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

AUGUSTUS VINCENT TACK—Paintings from the late 1920s, when this artist ventured into abstraction, 11/5–12/4. Knoedler, 19 E. 70th (794-0550).

MAX WEBER—Paintings from his first Cubist period, 1910–20, and from 1940–60, when he returned to Cubism, thru 11/29. Forum, 1018 Madison (772-7666).

BRIAN WILLIAMS—Paintings, lithographs, and etchings of contemporary rural Japan, thru 11/15. Ronin, 605 Madison (688-0188).

CHRIS WILMARTH—Eight new works in bronze, steel, plate and blown glass, in a series entitled, "Delancey Backs (and Other Moments)," thru 12/3. Hirschl & Adler Modern, 851 Madison (744-6700).

57th Street Area

NICHOLAS AFRICANO—Recent figurines and paintings entitled, "Lost boy, laughing man," thru 11/29. Solomon, 724 Fifth (757-7777).

ARMAN—Bronze sculptures of gods and goddesses, thru 11/15. Del Re, 41 E. 57th (688-1843).

LUIS CRUZ AZACETA—Large-scale unstretched figurative paintings, thru 11/20. Frumkin, 50 W. 57th (757-6655).

WILLIAM BAILEY—Recent paintings and drawings, thru 12/3. Schoelkopf, 50 W. 57th (765-3540).

JIM BUTLER—Recent paintings, thru 11/20. De Nagy, 41 W. 57th (421-3780).

JOHN DUFF—Recent sculpture, 11/5–29. BlumHelman, 20 W. 57th (245-2888).

ARTHUR GIBBONS—Painted steel sculptures, 11/6–29. Emmerich, 41 E. 57th (752-0124).

JILL GIEGERICH—Wall sculptures composed of industrial materials on plywood bases, thru 11/29. McKee, 41 E. 57th (688-5951).

JOSEPH GLASCO—New large-scale paintings that incorporate fabrics collected by the artist during his recent travels in India, thru 11/8. Gimpel Weitzenhoffer, 724 Fifth (315-2033).

AL HELD—Large drawings on paper, from 1980–86, thru 11/8. Emmerich, 41 E. 57th (752-0124).

PAOLO ICARO—Plaster forms and friezes by this Italian artist who occasionally incorporates other found objects, such as broken glass and charcoal, into his work, thru 11/15. Tilton, 24 W. 57th (247-7480).

VALERIE JAUDON—Ten large abstract paintings in primary colors that juxtapose intertwining geometric forms on a modular grid, 11/6–29. Janis, 110 W. 57th (586-0110).

PAUL JENKINS—Recent acrylic paintings from his "Broken Prism" series, 11/11–12/6. Gimpel & Weitzenhoffer, 724 Fifth (315-2033).

COLIN LANCELEY—Six small relief paintings from the past two years, and one large new work, "Nocturnal Garden," by an Australian artist, 11/7–12/31. Frumkin, 50 W. 57th (757-6655).

RENE MAGRITTE—Paintings and gouaches from 1926 through the mid-60s, in an exhibition honoring the 50th anniversary of the artist's first exhibition in the United States at Julian Levy Gallery, 11/6–12/15. Herstand, 24 W. 57th (664-1379).

JOHN MARTIN—Mezzotints that illustrated Milton's *Paradise Lost,* thru 11/30. Fitch-Febvrel, 5 E. 57th (688-8522).

RODRIGO MOYNIHAN—Paintings of studio interiors, still lifes, nudes, and self-portraits that synthesize figurative and abstract elements, by an English artist, thru 11/29. Miller, 41 E. 57th (980-5454).

GEORGE NICK/HERMAN ROSE—Recent paintings of New England architecture, landscapes, and interiors/-Recent paintings of landscapes in Western Europe and New York, plus watercolors of flowers in the Caribbean. 11/8–12/3. Fischbach, 24 W. 57th (759-2345).

B. J. O. NORDFELDT/TIM KELLEY—Early expressionistic paintings of the New Mexican landscape, plus later, more simplified compositions from the 40s and 50s/Recent welded sculptures in black and polychrome steel. Thru 11/25. Deutsch, 20 W. 57th (765-4722).

JOHN OPPER/STEVE CURRIE—Recent abstract paintings/Recent abstract sculpture. Thru 11/26. Borgenicht, 724 Fifth (247-2111).

LINCOLN PERRY—Large-scale narrative figure paintings, thru 11/29. Tatistcheff, 50 W. 57th (664-0907).

HERNANDEZ PIJUAN—Abstract paintings and works on paper, thru 11/15. Prats, 24 W. 57th (315-3681).

JULIAN SCHNABEL—Six recent paintings of landscapes that contain spectral or incongruous occurrences, spatially united by backdrops from the Kabuki theater, thru 11/29. Pace, 32 E. 57th (421-3292).

WALLACE HERNDON SMITH—Paintings from the past 50 years, including landscapes, portraits, still lifes, sailing scenes, and cityscapes, thru 12/3. Armstrong, 50 W. 57th (582-8581).

LAWRENCE WEINER—Five recent works that are fragments of sentences painted directly onto the gallery walls, thru 11/15. Goodman, 24 W. 57th (977-7160).

JOHN WILDE—Surreal paintings of still life subjects, plus self-portraits, 11/5–29. Schmidt-Bingham, 41 W. 57th (888-1122).

East Village

SCOT BOROFSKY—Recent paintings that incorporate archetypal symbols and patterns, thru 11/16. Mokotoff, 735 E. 9th (674-4677).

CRASH—Paintings, drawings, and furniture, thru 11/30. Jus de Pomme, 338 E. 11th (674-5389).

CAROL KREEGER DAVIDSON—Sculptures in canvas-fiberglass and metal, thru 11/30. Humphrey, 242 E. 5th (529-0692).

MOIRA DRYER—Recent paintings, thru 11/15. Good, 39 Great Jones (420-9063).

AUDREY FLACK—Religious paintings from the collection of the artist, private lenders, the Meisel Gallery, the Metropolitan and Whitney museums, thru 11/28. Cooper Union, 7th St. and Third Ave. (254-6300).

PETER FLEPS—Recent sculptures made of unorthodox materials, upon which small paintings have been placed, thru 11/16. Shainman, 500 E. 11th (460-5890).

TIM FOLZENLOGEN—Dream-like paintings of New York and Paris, thru 11/30. Helio, 122 St. Marks Place (529-8122).

CHARLES HEWITT—Turbulent landscapes, in oil on canvas, 11/6–30. M-13, 413 E. 9th (505-9016).

JARRETT HUDDLESTON—Gestural paintings of plant-like shapes and vaguely familiar objects, thru 11/26. Area X, 200 E. 10th (477-1177).

RUTH KLIGMAN—Six large-scale abstract paintings in pastel, metallic colors, 11/7–12/7. Donahue, 520 E. 11th (477-3442).

ADAM KURTZMAN—Life-size figures, masks, wigs, and "fish" hats, all made of paper maché, 11/6–12/2. On the Wall, 328 E. 11th (460-0963).

KEVIN LARMEE—Large-scale neo-expressionist paintings, thru 11/30. Avenue B, 167 Ave. B (473-4600).

FAHRAD OSTOVANI—Recent collages and drawings by a Persian artist, 11/6–12/3. Sherkat, 526 E. 11th (529-9525).

PHILIP POCOCK—Dye bleach photochemical paintings, thru 11/23. Piezo Electric, 200 Ave. (505-6243).

RICHARD PRINCE—Recent large-scale photographic works, thru 11/23. International With Monument, 111 E. 7th (420-0517).

JONATHAN QUINN—Seascape paintings, thru 11/16. B-Side, 543 E. 6th (477-6792).

MICHAEL ROSS—Free-form hanging works of nylon and other fabrics, plus multi-level boxes with graphics on them, thru 11/16. Christminster, 336 E. 5th (475-8369).

HUCK SNYDER—An installation entitled "The Circus Show," thru 11/30. Limbo, 647 E. 9th (475-5621).

DAVID WILSON—Small-scale paintings with layered images that evoke ancient architecture and modern media, thru 11/23. Art City, 439 E. 9th (420-0867).

SoHo and TriBeCa

PETER AGOSTINI/JAUNE QUICK-TO-SEE SMITH—Sculptures of horses, in plaster, ceramic, and bronze/Drawings of horses. Thru 11/22. Steinbaum, 132 Greene (431-4224).

JOHN AHEARN/RIGOBERTO TORRES—Recent collaborative multi-figure sculptures that portray situations particular to the South Bronx, thru 12/3. Alexander, 59 Wooster (925-4338).

TAKEFUMI AIDA—All ten houses from this Japanese architect's "Toy Block Houses" series, thru 11/22. Nichols, 83 Grand (226-1243).

TERRY ALLEN/SUSAN LEOPOLD—Twenty-one recent multi-media works that have the Vietnam war as a theme/A series of small architectural environments housed inside wooden boxes. Thru 11/22. Weber, 142 Greene (966-6115).

JOSEPH AMAR—Three-dimensional wall paintings in beeswax, oil, lead, and dry pigment on plywood, thru 11/19. Cutler, 164 Mercer (219-1577).

ROBERT ANDERSON—Paintings that combine images from modern and classic works of art with images of the artist's own, thru 11/25. Littlejohn-Smith, 133 Greene (420-6090).

HOWARD BEN TRE—New cast glass sculptures inspired by the artist's visit to the first Jewish cemetery in Prague, thru 11/29. Cowles, 420 W. Broadway (925-3500).

JOSEPH BEUYS—Major works, including several environmental sculptures, drawings, blackboards, and a vitrine, thru 11/29. Feldman, 31 Mercer (226-3232).

JOSEPH BEUYS—Posters from the late artist's exhibitions, thru 11/19. Gibson, 568 Broadway (925-1192).

EMILIO CRUZ—Monumentally-scaled paintings of mythological fantasies, thru 11/29. Shapolsky, 99 Spring (334-8172).

VIRGINIA CUPPAIDGE—Abstract paintings, thru 11/29. Rosenberg, 115 Wooster (431-4838).

NATALIE EDGAR—Paintings based on the Carrara mountains in Northern Italy, thru 12/6. Ingber, 415 W. Broadway (226-2221).

LOUISE FISHMAN—Recent abstract paintings, thru 11/15. Baskerville + Watson, 578 Broadway (925-1955).

FLECHEMULLER—Recent paintings that have central images such as fishing lures and chairs, in a series entitled, "Texas Style," thru 11/29. Plumb, 81 Greene (219-2007).

JONATHAN GENKIN—Heavily built-up oil paintings that have an inner luminosity, thru 11/13. Brandt, 568 Broadawy (431-1444).

DENISE GREEN—Recent abstract paintings with geometric objects in them, made in India, Italy, and Australia, thru 11/29. Viafora, 568 Broadway (925-4422).

ELIZABETH HARMS/FONTAINE DUNN—Non-objective paintings in intense colors/Works on paper in charcoal and gouache. Thru 11/22. Condeso/Lawler, 76 Greene (219-1283).

MARK INNERST—Paintings and drawings of landscapes and still lifes, thru 11/29. Marcus, 578 Broadway (226-3200).

R. L. KAPLAN/KEN KIFF—Seven recent paintings that incorporate "skywriting"/Paintings of primal landscapes filled with fantasy characters. Thru 11/29. Thorp, 103 Prince (431-6880).

KATE KENNEDY/ANDRIUS BALUKAS—Figurative paintings in a primitive style/Drawings that depict the rise and fall of past, present, and future civilizations. 11/5–29. Schreiber/Cutler, 171 Spring (925-1441).

GARY KUEHN—Recent sculpture, thru 11/8. Gladstone, 99 Greene (431-3334).

LISA LAWLEY—Recent paintings that explore some of the more exotic and abstract elements of the natural world, 11/6–29. Beitzel, 113 Greene (219-2863).

HARVEY K. LITTLETON—New glass works in a series entitled, "Implied Movement," thru 11/16. Heller, 71 Greene (966-5948).

ROBERT LONGO—Large-scale combine pieces in an exhibition titled "Steel Angels, Part II," thru 11/15. Metro Pictures, 150 Greene (925-8335).

DAVID MARGOLIS—Riveted aluminum sculptures and fresco paintings in an exhibition celebrating the artist's 75th birthday, thru 11/29. Hudson, 105 Hudson (925-7290).

GARY MAYER—Paintings that are evenly balanced compositions of nature, landscapes and figures, thru 11/15. Bouckaert, 100 Hudson (925-6239).

ROBERT MURRAY—Recent cast and fabricated bronze sculptures with colored patinas, thru 11/11. Green, 152 Wooster (982-3993).

MUNIRA NUSSEIBEH—Oil paintings, thru 11/15. Braathen, 76 Duane (732-4029).

JOHN OKULICK—Wall and free-standing sculptures in wood painted with gold leaf or encaustic, thru 11/12. Hoffman, 429 W. Broadway (966-6676).

MIMMO PALADINO—Recent paintings and sculptures, thru 11/22. Sperone Westwater, 142 Greene (431-3685).

ELLEN PHELAN—Large-scale paintings based on the landscape, plus a selection of drawings, 11/6–29. Toll, 146 Greene (431-1788).

LOIS POLANSKY—Handmade paper works, 11/8–12/3. Milliken, 98 Prince (966-7800).

BRUCE POLLOCK—Paintings, in enamel on plywood, of primordial, Pythagorean, and alchemical symbols, thru 11/15. Cavin-Morris, 100 Hudson (226-3768).

RAMM-ELL-ZEE—Oil paintings on rugs, of scientific imagery, thru 11/22. Bryers, 111 Greene (925-8058).

ROBERT RAUSCHENBERG—Recent works, thru 11/22. Castelli, 420 W. Broadway (431-5160).

GERORGE RICKEY—Sculpture, thru 11/15. Davidson, 415 W. Broadway (925-5300).

JOEL SHAPIRO—Recent sculptures in bronze and wood, plus charcoal and chalk drawings, 11/8–12/6. Cooper, 155 Wooster (674-0766).

JONATHAN SILVER—Sculpture from 1976 to the present, thru 11/29. Gruenebaum, 415 W. Broadway (966-3646).

GARY STEPHAN/FREDERICK CHILDS—Recent bronze sculptures/Recent narrative paintings. Thru 11/5. Brown, 100 Greene (219-1060).

DAVE TOMAS—An environmental work titled, "Behind the Eye Lies the Hand of William Henry Fox Talbot," thru 11/8. 49th Parallel, 420 W. Broadway (925-8349).

LAWRENCE WEINER—New work, thru 11/22. Castelli, 142 Greene (431-6279).

MICHAEL YOUNG—Paintings that have circles as a central image, in sand, oil, and acrylic, thru 11/15. Lorence-Monk, 568 Broadway (431-3555).

Other

TAMARA BOWER—Watercolors and drawings of Mexican landscapes and homes, thru 11/13. Taller Latinamericano, 19 W. 21st (255-7155).

FAIE JOYCE—A needlepoint interpretation of "The Golden Section" from Fra Luca de Pacioli's *The Divine Proportion,* thru 11/21. Waverly, 103 Waverly Place (254-4426).

ROBERTO PACE—New paintings, thru 11/18. Ala, 32 W. 20th (741-3344).

ANDY WARHOL—His "Oxidation Paintings" from 1978, 11/7–12/24. Gagosian, 521 W. 23rd (807-0807).

GROUP SHOWS

Madison Avenue and Vicinity

CORSINI—162 E. 63rd (371-6455). Italian Old Master paintings; thru 11/29.

DAVIS & LANGDALE—231 E. 60th (838-0333). Drawings and watercolors by British artists, including Constable, Gainsborough, John, others; thru 11/15.

GRAHAM—1014 Madison (535-5767). "Four Danish Potters," with works by Hansen, Kjaergaard, Reumert, Rokkjaer; thru 11/8.

HIRSCHL & ADLER—21 E. 70th (535-8810). A survey of American art from the turn of the century to the 1950s, with works by Dove, Hartley, Murphy, Nadelman, O'Keeffe, Sheeler, Stieglitz, others; thru 12/6.

KOVESDY—897 Madison (628-6886). Futurist works by Exter, Delauney, Kupka, Mattis-Teutsch, Scheiber, others; thru 12/20.

LAFAYETTE PARKE—58 E. 79th (517-5550). "The Expressionist Figure," with works by Beckmann, Dix, Feininger, Grosz, Klimt, Pechstein, Schiele; thru 12/20.

MARBELLA—28 E. 72nd (288-7809). Landscape paintings by Bierstadt, Bricher, Hallowell, Sloan, others; thru 11/29.

SCULPTURE CENTER—167 E. 69th (879-3500). "The Sculptural Membrane," with works by Bontecou, DiCapua, Ghiz, Hepper, Mayer, Michael, Wood; 11/8–12/2.

SHEEHAN—52 E. 79th (772-777). American prints dating from the mid-18th century to the mid-20th century, by Bingham, Johnson, Sargent, Whistler, others; thru 12/30.

SHEPHERD—21 E. 84th (861-4050). A 20th-anniversary exhibition, of twenty 19th-century works of art; thru 11/29.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Botero, Francis, Guston, Noland, others; thru 11/29.

57th Street Area

FRENCH—41 W. 57th (308-6440). "Telling Art," with narrative paintings by Birmelin, Haney, Leslie, McCoy, Muller, Nickson, Tansey, Van Horn, Witkin; 11/5–12/6.

GOODMAN—41 E. 57th (593-3737). "6 Artists in 3 Forms," with works by Dubuffet, Giacometti, Léger, Matisse, Miró, Picasso; thru 11/29.

HEIDENBERG—50 W. 57th (586-3808). Sculpture by Botero, Chia, Manzu, Zuniga, others; thru 11/29.

KENNEDY—40 W. 57th (541-9600). American paintings by Burchfield, Demuth, Eakins, Homer, O'Keeffe, others; thru 11/29.

LEVER/MEYERSON—16 W. 57th (977-9444). "Hans Hofmann and His Legacy," with paintings by Blaine, Bultman, Cavallon, De Niro, Hofmann, Stout, others; thru 12/12.

LUHRING, AUGUSTINE & HODES—41 E. 57th (752-3366). "Landscape" with works by Barth, Bleckner, Cucchi, Deutsch, Kiefer, Long, Marden, Smithson; thru 11/15.

MERRIN—724 Fifth (757-2884). Ancient Peruvian textiles selected by Jack Lenor Larsen, thru 11/22.

PEARL—38 E. 57th (838-6310). Sculpture by Frank, Lasch, Lutz, celebrating the gallery's 10th anniversary; thru 11/15.

TILTON—24 W. 57th (247-7480). Recent works by Cemin, Icaro, Kessler, Plate, Purdum, Scheibl, others; thru 12/24.

East Village

AMERICAN FINE ARTS—511 E. 6th (477-2279). "Modern Sleep," with works by Cemin, Dogg, Hsu, Larmon, Lasker, Lemieux, Mosset, Otterson, Plate; thru 11/16.

BOCKLEY—66 E. 7th (420-9835). "Astrazione," with works by Bonoli, Camurati, Cassar, Ionda; thru 11/16.

BRIDGEWATER—208 E. 7th (505-9977). "Modern Man: Ancient Irony," with works by Josh, Radakovich, Webb; thru 11/9.

BROMM—170 Ave. A (533-4233). "Subjective" works by Bolt, Carter, Graupe-Pillard, Shane, Sharon; plus a window installation by Fried; thru 11/9.

EL BOHIO—605 E. 9th (226-8662). Sixty paintings and drawings by Central American artists, the sale of which will benefit the National Sanctuary Defense Fund; 11/7-23.

P.S. 122—409 E. 9th (228-4249). "Italiani in New York," with works by Agus, Diodato, Naimo, Scarpati, others; thru 11/23.

SHARPE--175 Ave. B (777-4622). Sculpture by Ahrens, Bailey, Goodell; thru 11/16.

SRAGOW—436 E. 11th (477-6284). American art from the 30s and 40s; thru 11/30.

SoHo and TriBeCa

ART IN GENERAL—79 Walker (219-0473). "Multiple Choice," with works by Albers, Aptekar, Battenfield, Sills, others; thru 11/28.

ARTISTS SPACE—223 W. Broadway (226-3970). "The Fairy Tale: Politics, Desire and Everyday Life," with works by Acconci, Belshe, Casabere, Fraser, Lawler, Sanchez, others; thru 11/26.

DI LAURENTI—383 W. Broadway (925-5100). "ArtItalia '86: Works of Italian Artists"—an overview of work from the 60s to the present; thru 12/20.

ESMAN—70 Greene (219-3044). Works by 21 European "Outsiders," including Corbaz, Gill, Wilson, Wofli, others; thru 11/15.

KIND—136 Greene (925-1200). "Dream Faces," with works by CPLY, Hajieri, Kubota, Nutt, Ramirez, Warren, Wilson, Wolfli, Zush; thru 11/8.

PIETRASANTA—81 Franklin (219-3128). "From Maquette to Monument," with sculptures by Arman, DeWoody, Flanagan, Grau, Nesbitt, Rayberry, Staller, Strider; thru 11/28.

PRATT MANHATTAN—Puck Building, 295 Lafayette (718-636-3517). "Prints of the American West," by Bodmer, Catlin, Farny, Remington, Russell, others; thru 11/21.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince (226-1995). Paintings by Davis, Lin, Williams, Yoshida; thru 11/29.

SONNABEND—420 W. Broadway (966-6160). Works by Bickerton, Halley, Koons, Vaisman; thru 11/8.

Other

BERNARDUCCI—17 E. 17th (206-7578). "American Cityscape," with works by Button, Diamond, Hannock, Jacquette, McPherson, Terry; 11/6-30.

CITY—2 Columbus Circle (974-1150). "Off the Waterfront"—works by 14 artists who work in Brooklyn and are members of the Brooklyn Waterfront Artists Coalition; thru 11/15.

CITY UNIVERSITY OF NEW YORK—33 W. 42nd (790-4331). "25th Anniversary Commemorative Art Exhibit," with works by Carlson, Goldsmith, Lintz, Okamoto, Rabinovich, Snyder, Zaima; thru 11/21.

IBM—56th at Madison (407-6100). "Bent Wood and Metal Furniture: 1850-1946," with works by Breuer, Hoffmann, Mies van der Rohe, Rietveld, others; "Young America: A Folk Art History,"thru 11/15.

LEVER HOUSE—Park Ave. and 53rd St. (431-5669). The Sculptors Guild 49th Annual Exhibition, with works by Barrett, Davidson, Gross, Malpass, Mark, McFarlane, Van de Bovenkamp, others; thru 1/25.

LONGWOOD ARTS—P.S. 39, 965 Longwood Ave., Bronx (842-5659). Experimental prints by Dreyfuss-Smith, Godwin, Lovell, Quintero, others; thru 11/15.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). "Astrazione," with works by Bonoli, Camurati, Cassar, Ionda; thru 11/11.

PAINEWEBBER—1285 Ave. of the Americas (713-2867). "Drawing Center 10," with works by artists who had their first significant exhibition at The Drawing Center, including Bosman, Lawson, Nechvatal, Winters, others; thru 11/17.

P.S. 1—46-01 21st St. (718-784-2084). "John McCracken: Heroic Stance;" "Preview: Nine French Painters;" "Sue Coe: Malcolm X Series;" "Special Projects;" "Building Machines;" "James Turrell: Meeting an Installation" (by app't only); "Larry Miller: Accord;" "Kathryn High: The Monk;" thru 12/21.

PHOTOGRAPHY

JIM BEECHER—Color photographs of cars and trucks, thru 12/9. Puchong, 36a Third Ave. (982-1811).

LYNN BIANCHI/ROBERT BIANCHI—Photographs of male and female nudes by both, thru 11/30. Ledel, 168 Mercer (966-7659).

ROBERT CAPA/DAVID SEYMOUR-"CHIM"—Photographs of the Spanish Civil War by both, thru 12/31. Spanish Institute, 684 Park (628-0420).

IMOGEN CUNNINGHAM—Photographs from the 20s and 30s, including portraits and close-up studies of plants and nudes, thru 12/6. Photofind, 138 Spring (334-0010).

JOHN DIVOLA/GENO RODRIGUEZ—Color photographs by both, thru 11/23. Baum, 109 Hudson (219-9854).

80 PAPERS—80 Thompson (966-1491). Vintage hand-colored albumen photographs from around the world, circa 1870-1895; thru 11/14.

ROBERT FRANK—Photographs, mostly multiple images, from 1940-85, that reveal the personal issues in this photographer's life, thru 11/29. Pace/MacGill, 11 E. 57th (759-7999).

BENRICH GRUNZWEIG—Photographs in a series entitled "Implausible Images," thru 11/29. Neikrug, 224 E. 68th (288-7741).

I. C. P.—Fifth at 94th (860-1783), Tues. 12-8 (5-8 free), Wed.-Fri. 12-5, Sat.-Sun. 11-5, $2.50 admission. David Hockney's Photocollages: A Wider Perspective; Art & Advertising: Commercial Photography by Artists; thru 11/9.

CHAS RAY KRIDER—A series of handcolored black and white photographs entitled "The Order of the Holy Glove," 11/6-12/12. Natkin, 395 Broadway (925-4499).

LEHMAN COLLEGE—Bedford Park Blvd. West, Bronx (960-8731). "Childhood in the Bronx"—photographs by Georgeen Comerford; vintage photographs from the Collection of The Bronx Institute; thru 12/14.

PHILIP LIEBERMAN—Black and white photographs of the Swiss Alps, Florence, and small Tuscan hill towns, thru 11/29. Urdang, 23 E. 74th (288-7004).

LIFE GALLERY—Time & Life Building, Sixth Ave. at 50th, Room 28-58 (841-2300). By appointment. "Life Photographs from the First Fifty Years: 1936-1986"; thru 11/28.

VERA LEHNDORFF/HOLGER TRULZSCH—Collaborative polacolor prints, some of them almost life-size, taken in Prato, Italy, and printed in the Polaroid Corporation's facility in Cambridge, Mass., thru 11/29. Stoler, 13 White (966-5090).

LOWINSKY—38 E. 57th (593-3320). 19th- and 20th-century photographs by Howlett, Lange, Modotti, Muybridge, Strand, Weston, others; thru 11/15.

TEOBERT MALER/ALFRED P. MAUDSLAY—Photographs of Maya ruins by both, taken in the late 1800s, thru 12/24. Center for Inter-American Relations, 680 Park (249-8950).

OWEN MORREL—Photographs, photo-collages, and drawings by an artist who is known primarily for his environmental sculptures, thru 12/15. Gallander/Lang, 465 W. Broadway (420-5915).

PHOTOCOLLECT—740 West End (222-7381). Photographs of railroad imagery from the 19th and 20th centuries, by Abbott, Delano, Fink, Goldin, McFarland, Metzger, Steiglitz, Watkins, others; thru 11/29.

ROSAMOND WOLFF PURCELL/JASCHI KLEIN—Photographs of animals from a book titled, *Illuminations, A Bestiary*/Photographs by a young German filmmaker. Thru 11/20. Pfeifer, 568 Broadway (226-2251).

STOKKER-STIKKER—507 E. 6th (614-0148). Works by ten American and European photographers; thru 11/23.

PHILIP TRAGER—Photographs of Andrea Palladio's 16th-century villas, in conjunction with the photographer's latest book, "The Villas of Palladio," thru 11/29. Witkin, 415 W. Broadway (925-5510).

RAOUL UBAC—Photographs from his Surrealist period (1936-39), thru 11/29. Miller, 41 E. 57th (980-5454).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby (718-596-2222). 11/9 at 7: "The Bed Experiment One," conceived and directed by Kari Margolis and Tom Brown. $6

DANCE THEATER WORKSHOP—219 W. 19th (924-0077). 11/6-8, 13-15 at 8, 11/9, 16 at 3: John Kelly in "Pass the Blutwurst, Bitte (The Egon Schiele Story)."$7.

P.S. 122—150 First Ave. (477-5288). 11/7-9 at 9: Manna's (Serge Gubelman) in "Ego of the Egg: Little Rituals." $7. 11/10, 17, 24 at 9: "Cantaloupe Tonight Can't Find the Car," an improvisation group. $7.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6057). Wed.-Sun. 10-5, Tues. 10-8. $3:50, seniors & students $1:50. (Free Tues. 5-8). Craft Today: Poetry of the Physical; thru 3/22.

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," the World's Largest Cut Gem . . . Carl Ethan Akeley, 1864-1926: Renaissance Man . . . City of Light; thru 3/1 . . .Dark Caves, Bright Visions: Life in Ice Age Europe; thru 1/18 . . . Ladies in the Field: The Museum's Unsung Explorers.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Art of Japan: Selections from The Burke Collection; thru 12/7.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Building a Borough: Architecture and Planning in the Bronx, 1890-1940; thru 11/23 . . . Disarming Images: Art for Nuclear Disarmament; thru 11/23 . . . A Decade of En Foco; thru 11/13 . . . Lorna Bieber: Recent Works; thru 11/19 . . . Recent Work by Marcos Dimas; thru 12/7.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $3 suggested donation; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Celebration Textiles: Faces and Places; thru 12/1 . . .Monumental Drawing: Works by Twenty-Two Contemporary Americans; thru 11/10 . . . Reinstallation of Islamic Collection . . . The Machine Age In America 1918-1941; thru 2/16 . . . American Works on Paper 1918-1941; thru 12/1 . . .Reinstallation of Islamic Collection . . . Magic in Miniature: Ancient Egyptian Scarabs, Seals, and Amulets; 11/7-6/29.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.-Fri. 10-5, Sat. 11-5, Sun. 12-5. $2.50, seniors and students $1.50 . . . African Aesthetics: The Carlo Monzino Collection; thru 11/20.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $3; seniors and students $1:50, free Tues. after 5 . . ."I'll Buy That: 50 Years of American Consumer Products;" thru 1/4 . . . Berlin 1900-1933: Architecture and Design; thru 2/25.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1, students and seniors 50¢. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3.50, students and seniors $2. (Free Tues. 5-9) . . . Works by Richard Long; thru 11/30 . . . Angles of Vision: French Art Today; thru 11/30.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Holocaust by George Segal . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Jewish Themes/Contemporary American Artists II; thru 11/16 . . . Mayim by Stacey Speigel; thru 11/16 . . . Mariana Cook Photographs: Israeli Portraits; thru 1/4 . . . Recent Israeli Art: Selections from the Jewish Museum Collection; thru 12/21 . . . In The Picture; thru Aug. '87 . . . Among Ancient Empires: Recent Excavations in Emeo Hefer, Israel; thru 3/22.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868-70) . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru Jan. '87 . . . Selections from the Collection of Mr. and Mrs. Henry Pearlman; thru Jan. '87 . . . Bamana: Sculpture from West Africa; thru 3/1/87 . . . Orthodoxy and Individualism: Seventeenth-Century Chinese Painting; thru 1/31 . . . Treasures of the Holy Land: Ancient Art from the Israel Museum; thru 1/4 . . . 15th-18th Century French Drawings in the Metropolitan Museum of Art; thru 1/4 . . . In Pursuit of Beauty: Americans and the Aesthetic Movement; thru 1/11. **The Cloisters,** Fort Tryon Park (923-3700). Tues.-Sun. 9:30-5:15. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 suggested donation . . . Nineteenth-Century French Drawings from John S. Thacher and Other Morgan Collectors; thru 11/9 . . . The Name and Nature of A.E. Housman, from the Collection of Seymour Adelman; thru 11/9 . . . W.S. Gilbert (1836-1911); 11/5-1/18.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.-Fri. 10:30-4:30, Sat.-Sun. 11-4. Photographs of Puerto Rico at the Turn of the Century; thru 1/87.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily . . . The Metropolitan Opera: The Television and Radio Legacy; thru 11/22.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11-6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2 . . . Morris Louis; thru 1/4 . . . New Photography II; thru 1/6 . . . Projects: Justen Ladda; thru 1/6.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and Artifacts From North and South America, Ancient to Modern . . . I Need No Blanket: Hide Robes from the Great Plains; thru 12/20 . . . Floating Canoe: Contemporary Iroquois Silverwork; thru 1/25.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. Rooms From the Home of John D. Rockefeller Sr. . . . Statue of Liberty Centennial; thru 11/9 . . . Beyond the Golden Door: Settlement Houses in New York City; thru 11/9 . . . The Best of the Best-Dressed List; thru 5/14 . . . Selling The Show: Turn-of-the-Century Theatre Posters; thru 5/10.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2.50, seniors and students $2 . . .In Support of Liberty: European Paintings of the 1883 Pedestal Fund Art Loan Exhibition; thru 11/30.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thurs., Sun. 12-6, Fri. noon-10, Sat. noon-8. Closed Mon. & Tues. Suggested admission $3. A Distanced View: One Aspect of Recent Art from Belgium, France, Germany and Holland; thru 11/30.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Sat. 10-5, Sun. 1-5. $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry; thru 2/22 . . . Storied Shores: Lake George in Legend and History; thru 1/11 . . . Made for New York: Antique Toys from the Lawrence Scripps Wilkinson Collection; thru 3/1 . . . The Pleasure of Your Company: Parties and Balls in New York City; thru 3/15.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10-6; some collections to 9 . . .Moneta Sleet, Jr.: Pulitzer Prize Photojournalist; thru 11/8 . . . Max Ernst: Beyond Surrealism; thru 1/17. **Lincoln Center**, 111 Amsterdam Ave., at 65th St. . Backstage at the Opera; thru 11/15 . . . Transformations in the Performing Arts in 18th Century France; thru 1/17.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.-Fri. 10-5; Sat.-Sun. 12-5:30. Contribution suggested. . . The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo . . . The Arnold and Seena Davis Collection; thru 11/16 . . . Television's Impact on Contemporary Art; thru 11/9 . . . Subway: Photographs by Bruce Davidson; thru 11/30 . . . Errietta Maria Vordoni: Paintings; thru 12/6.

STUDIO MUSEUM IN HARLEM—144 W. 125th (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. $1.50; children 50¢. The Stone Churches of Ethiopia; thru 12/28 . . . Contemporary Sculpture from the Permanent Collection; thru 12/28 . . . Nellie Mae Rowe: Folk Artist; thru 12/28.

WHITNEY MUSEUM—Madison Ave. at 75th St.(570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $4, seniors $2. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Major Acquisitions Since 1980: Selected Paintings and Sculpture; thru 11/30 . . . John Singer Sargent; thru 1/4 . . . Mary Lucier: Ohio at Giverny; thru 1/18. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Paintings and Drawings by Walter Murch (1907-1967); thru 11/18. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts. (554-1113). Twentieth-Century American Art: Highlights of the Permanent Collection . . . The Interpretive Link: Abstract Surrealism into Abstract Expressionism; thru 1/21.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 11/5 at 10: Fine French and Continental Furniture and Sculpture. On view from 10/31. 11/11 at 10 & 2: 19th and 20th Century Photographs including Selections from the Museum of Modern Art. On view from 11/7. **East,** 219 E. 67th St. (606-0400). 11/8 at 11, 11/9 at 1: Charles W. Gasque Collection of Trains. On view from 11/5.

DOYLE—175 E. 87th St. (427-2730). 11/5 at 10: Fine English and Continental Furniture, Decorations, and Paintings. On view from 11/1.

PHILLIPS—406 E. 79th St. (570-4830). 11/6 at 6: Fine Oriental Rugs and Carpets. On view from 11/2.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 11/5 at 10:15: Fine Silver. On view from 10/31. 11/5 at 2: Fine Old Master Paintings. On view from 10/31. 11/6 at 10:15: Important Paperweights. On view from 11/1. 11/10 at 10:15 & 2: Photographs. On view from 11/6. 11/10 at 7, 11/11 at 10:15: Contemporary Art. On view from 11/6.

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OTHER EVENTS

NATIONAL HORSE SHOW (Madison Square Garden; 564-4400): 11/4, 11/7 at 1:30 and 7:30; 11/5, 11/6 at 8 a.m., 1:30, and 7:30; 11/8 at 9 a.m., 1:30, and 7:30; 11/9 at 5:30 a.m., 1:30, and 7:30. Our premier equestrian competition, in its 103rd year, features international jumpers, teams and individual riders, from the U.S., Britain, France, Canada, Japan, Australia, Brazil. Special nightly events include the Puissance High Jump Thurs. and the Pony Club mounted games Fri. $5–$35, depending on the session.

LET THEM ENTERTAIN YOU—The Paris-London **Moving Picture Mime Show** comprises a Scot, a Londoner, and an American, and they make their New York debut in performances at the 92nd Street Y 11/8 at 8, 11/9 at 2 and 7, working in acrobatics and dialogue with mime techniques to tell the tale "Passionate Leave," or "Morris Traveller Takes a Vacation"; $15 (427-6000) . . . **An Evening With Bobby Short** is "Our Tribute to 50 Golden Years," a 50th-anniversary salute that will benefit the NAACP. George "Big Nick" Nicholas, Beverly Peer, Robert Scott, Candido, Jack Stuckey are just some of many music-makers, and the sounds will be by Porter, Gershwin, Ellington, Carmichael, and more. $150-$300 (481-4100), 11/3 at 8 . . . **Thunderstorm,** by Tsao Yu, performed in Cantonese by the Four Seas Players, comes with English subtitles; at Pace U.'s Schimmel Center, 2 Spruce St., 11/8 at 7; 11/9 at 4. Admssion is $4, seniors free (962-5157), and you'll learn about "the disintegration of the old feudal society and the rebellion of the younger generation."

PLANTS, ART, ANIMALS, AND FAMILY FAIRS—all on tap for the week. An **Open-Studio Weekend** by the Association of Williamsburg and Greenpoint Artists will introduce the work of several painters and other Brooklyn artists to the public, 11/8, 9, noon–6, starting at 128 Greenpoint Ave. (718-388-9844) . . . The **Church of Zion St. Marks Christmas Fair,** at 339 E. 84th St., is 11/7 and 8, noon–7. There's a German-style dinner, lots of gift-giving ideas, raffles with prizes, and more . . . The **Nightingale-Bamford School Fair** is in its 52nd year—a long-runner—and this year "A Monopoly Board" is the theme. The Scholarship Fund benefits from the $1 admission, and from the nominal charges to play games and try rides. Prizes, homemade food, a dads' boutique, gifts, collectibles, crafts, raffles. At 20 E. 92nd St., 11/8, 10–4 . . . **Animal-Kind,** at Teachers College, Broadway and 120th St. 11/8, 9–4, brings together 25-plus animal-advocacy organizations and animal-lovers for a day of both education and fun, "designed to explore the way humans and animals share the earth." There will be workshops with folks from Bide-A-Wee and the ASPCA, exhibits by the Bronx and Staten Island Zoos and the Humane Society, and much more. A children's hour, with a pet party and entertainment, from 10 to 2, is $2. Adults, $10 and $12 for workshops and lunch respectively (410-3095) . . . The Brooklyn Botanic Garden, 1000 Washington Ave., will hold an Election Day **House Plant and Perennial Sale,** 11/4, 10–5; 11/5, 10–2. A harvest table is an extra added attraction . . . **Amish and Mennonite crafts** are the wares at the Heartsease Home show and sale, Park Avenue Christian Church, at 85th St., 11/7, 11–8; 11/8, 10–4. Quilts, toys, baskets, pillows, wall hangings, tree decorations.

MORE CALENDAR SPECIALS as this busiest of seasons warms up: The jazz pianist and composer E. Sharon Freeman will be the music-maker at the **Dance Theatre of Harlem's open house,** first of the autumn second-Sun.-each-month schedule, 11/9 at 3, at the DTH Studios, 466 W. 152nd St. (977-7751). Also onstage: actress Cynthia Belgrave, with monlogues from Shakespeare, Beckett, and Mar; company dancers in works from the repertory. Donation, $3; children, $1.50 . . . **Kiku-Ka Ten, an exhibit of Japanese chrysanthemums** at the New York Botanical Garden in the Bronx, has led to some related demonstrations by experts: Sat. at 11 a.m., chrysanthemum bonsai; at 1:30, flower orimgami. Sun. at 11:30, ikebana. And on Sun. at 1:30, performers of Japanese dance include Saeko Ichinohe and Company 11/9, J. Haruna Kimura 11/16, 23. The thousands of *kiku* will be shown in the Conservatory through 11/30, and they include some the the bonsai examples and varieties dating from ancient days. Tues.–Sun. 10–4; $2.50, children and seniors $1.25 . . . **Book notes** from four groups: The first annual **Jewish Book Festival,** of the Associated YM-YWHAs of Greater New York, will showcase 100 booksellers, publishers, university presses, and institutions, with noted authors on the speakers' podium, 11/9, 10 at the Seventh Regiment Armory, Park Ave. and 67th St. Betty Friedan, Alfred Kazin, Allen Ginsberg, Stephen Birmingham, will be among those on hand, with performers including storytellers, singers Theodore Bikel and Oscar Brand, and the books for browsing and buying will be in English as well as Hebrew and Yiddish. Sun. 10–8, Mon. 10–6; admission $5, seniors $3. Tickets for the writers' programs are free, but must be reserved in advance . . . Judson Memorial Church will stage its **Book and Record Fair** 11/8, 10–4, at 55 Washington Square South in Greenwich Village. New and used items start at $1 for hard-covers, 50 cents paperbacks, $1 for records, and proceeds benefit church community services. Free admission . . . The **Romantic Times Book Convention,** 11/6–9 at the Vista International Hotel, World Trade Center, will have its hospitality suites open to the public, author workshops, parties—none of them free unless you're registered for the full run or for one day's activities. Example: Thurs. $40, Fri. or Sat. $85, Sun. $25. Phone *Romantic Times* (718-237-1097) for more details . . . A **book drive by the Fourth World Movement** is on for 11/8, when we can take used children's books to 172 First Ave. at 10th St. for use in the group's street-libraries project. Fourth World takes books, computers, and other learning materials to disadvantaged children in some of our poorest neighborhoods, on a volunteer basis, and our contributions will replace the well-thumbed volumes (228-1339).

HAYDEN PLANETARIUM, American Museum of Natural History, C.P.W. at 81st St. (873-8828). Current Sky Show: "Voyage to the Outer Planets," on the Voyager spacecraft; also "Starborn: Earth's Odyssey Through Time and Space," Gregory Peck narrator. Mon.–Fri. at 1:30 and 3:30; Sat. 11 a.m., 1, 2, 3, 4, 5 p.m.; Sun. 1, 2, 3, 4, 5. $3.75; children to 12, $2.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thurs. 11–6; Fri., Sat., Sun. 11–8. $4.25; under 12, $2.75.

TOURS

NEW YORK WALK-ABOUT—Millionaires' Row: "The Mighty Tycoons." 11/9 at 11 a.m. or 2 p.m., meet on S.E. corner of Fifth Ave. and 78th St. (582-2015 weekdays; 914-834-5388 weekends or evenings). $5.

HARLEM CULTURAL LANDMARKS—A tour by the Castillo Center (505-0170). 11/8, 1:30–5, visit the area with Allen Cox and Dr. William Seraile. This series focuses on the contrasts and contradictions in the city. $30 (in advance), includes informal discussion, refreshments, cocktails.

GOWANUS CANAL: "More Than Just Garbage," a tour with the Prospect Park Environmental Center (718-788-8500). 11/8 at 1, meet marine biologist and environmentalist Doreen Szczupiel-Bader at the Old Stone House, Fifth Ave. at 3rd St., Brooklyn, for a tour that combines history, urban development, and a chance to help test the water. $2.

TOURS WITH THE 92ND STREET Y—Advance registration is required (427-6000, ext. 179). Phone for schedule of activities and out-of-town tours. **Going, Going-, . . . Gone!**—Visits to auction houses; $10; 11/3 at 5:30: William Doyle Galleries. 11/10 at 4: Sotheby Parke Bernet . . . **Neighborhood Walks**—11/3, 9:45–3: Steinway Piano Factory and Setlement in Astoria; $10. 11/9, 1–3:30: "Politics, a Pre-Election Special," a walking history of the political process by Prof. James P. Shenton; $10. 11/9 at 2: Woodlawn Cemetery, Bronx; $8. 11/9: Jewish Williamsburg; $13 . . . **Illustrious Women**—11/9, 4–6, a lecture-tour visit with the modern-dance choreographer, teacher, dancer Mary Anthony; $15 . . . **The City Transformed: New York's Architecture**—11/9, 1–4: Midtown New York and Rockefeller Center, with Barry S. Lewis; $13. Series lectures by Mr. Lewis, 6–7:30, $13: 11/5, New York Art Deco, the Buildings 1925–1940. 11/12, Art Deco, the City: 1925–1940 . . . **Artists Hospitality Tours**—11/9, 1–3:30; $13: East Village galleries, with artist Berenice D'Vorzon.

BROOKLYN BIRD CLUB—A walk in Prospect Park, 11/9. Meet Paul Keim at 9 a.m. at the Grand Army Plaza entrance. Free.

SOUTH BRONX—Hunts Point to Throgs Neck, with the Shorewalkers of New York (865-5601). 11/9 at 10:30 a.m., meet on S.E. corner of Hunts Point Ave. and Southern Blvd. $3 contribution.

AUTUMN WALKS AT OLD WESTBURY GARDENS—Nature walks at 1 and 2, 11/9, 16, 23, 11–4. Westbury, L.I. (516-333-0048). $3.

LOOK FOR WILD FOODS, with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, what to take, and a few rules. 11/8, Central Park. 11/9, Kissena Park, Queens. Free.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, (718) 287-3400. Manhattan, 397-3091. Queens, (718) 699-4204. Staten Island, (718) 442-1304.

SPORTS

KARATE—23rd Annual Oriental World of Self-Defense at (Nassau Coliseum, Uniondale, L.I.; 516-587-WBAB): 11/9 at 2: Grand Master Ronald Duncan, along with other martial-arts experts, will be on hand to demonstrate karate, kung fu, jiu jitsu, judo, aikido, tai chi chuan, other forms of self-defense. $8.50–$20.

STEPS—New York City 1986 National Biathlon Championship 11/9 at 8 a.m.: Over 300 top runners, cyclists, and triathletes from around the country have qualified for this prestigious national championship, which begins and ends at Loeb Boathouse parking lot on the East Drive of Central Park (at 75th Street). The biathlon begins with a 3-mile run in Central Park, followed by an 18-mile bike race (around the park three times), and ends with another 3-mile run in the park. Call 288-5661.

BASKETBALL—Knicks (Madison Square Garden-Arena; 564-4400): 11/11 at 7:30 p.m. vs. Phoenix. $8–$20 . . . **Nets** (Brendan Bryne Arena, East Rutherford, N.J.: 201-935-8888): 11/5 at 7:30 p.m. vs. San Antonio; 11/7 at 7:30 p.m. vs. Milwaukee; 11/11 at 7:30 p.m. vs. Boston. $6–$15.

HORSE RACING—Aqueduct for the fall-winter meeting, through 12/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured races: 11/4, Knickerbocker Handicap; 11/8, Miss Grillo; N.Y. Stallion Series; 11/9, Busher Handicap; 11/11, General Douglas MacArthur Handicap (NYB).

HOCKEY—New Jersey Devils (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 11/6 at 7:35 vs. Philadelphia. $10–$19 . . . **Islanders** (Nassau Coliseum, Uniondale, L.I.; 516-794-4100): 11/8 at 7:05 vs. Detroit; 11/11 at 8:05 vs. Edmonton. $16–$26.

CHILDREN

ILLUSION & "PRIEST" IDIGITATION at St. Gregory Auditorium (87th Ave. and Cross Island Pkwy., Bellerose, Queens; 718-347-5914): An evening of magic, mirth, and mystery with Father Jerry, 11/8, at 7:30 p.m. $5 (advance), $6 (at door).

PUPPET FESTIVAL at Museum of the City of New York (Fifth Ave. at 103rd St.; 534-1672)—11/8 at 1:30: The Gingerbread Players will present an introduction to puppetry for children ages 7–14. $3. The puppet show will be followed by a "Please Touch" demonstration, in which children can handle antiques from 17th-century New York. $2.

AMERICAN COMPOSERS SALUTE CHILDREN—The Downtown Chamber and Opera Players at Emanu-El Midtown YM-YWHA (344 E. 14th St.; 477-1594)—11/9 at 3: A special concert for children that will feature five works by American composers, including *Ragtime, Heidi,* and *Symphony of Winds.* $3.

PET PARTY FOR PEOPLE sponsored by the Humane Education Committee at Teachers College (120th St. and Broadway; 410-3095)—11/8, 10–2: Children can see a puppet show, meet live animals, play animal games, and watch police canines demonstrate their skills. $2 (pre-registration recommended). Note "Plants" above.

AFRICAN MASKS at the Studio Museum in Harlem (144 W. 125th St., 864-4500). Every Tues. through 11/25 at 10 a.m. and 1 p.m.: Pre-schoolers and elementary school pupils can discover the many ways masks have been used in West Africa, by viewing slides and handling authentic masks. Call for reservations and fee.

IN THE PICTURE at the Jewish Museum (1109 Fifth Ave.; 860-1888), through 8/31/87: Children can walk among the figures of a 19th-century German Jewish family and observe photographic reproductions, an audio installation, and hands-on activities. Adults, $4; children and seniors, $2. Also 11/9 at 1 and 2:30: "It's a Small World: Songs and Stories of the Jewish People"—Rosalie Gerut and her friends, playing guitar, cello, flute, and mandolin, will involve the audience in tales and traditions of Jewish communities from Spain, Eastern Europe, Israel, and the U. S. $5. Hours: Sun., 11 a.m.–6, Mon., Wed., and Thu., noon–5 p.m., and Tues., noon–8.

WHEN THE COOKIE CRUMBLES, YOU CAN STILL PICK UP THE PIECES, a musical revue about coping with divorce, will be presented by Theatreworks/USA at the Promenade Theatre (Broadway at 76th St.; 595-7500). Sat. at 1, 11/8. Sun. at 12:30, 11/9. $9, $12.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316). 11/8, 11/9 at 11 and 1: "The Magical Puppet Circus," by magician Bob Conrad. $3.

THE LEGEND OF SLEEPING BEAUTY, by the Seventh Sign Theatre Co., at Good Shepherd–Faith Presbyterian Church (152 W. 66th St.; 718-706-6554). Every Sat. through 11/22 at 11 a.m. and 1 p.m. Children can see a new version of this classic story, written and directed by Anthony Osnato. Children $5; adults $3.

ALADDIN AND HIS WONDERFUL LAMP, by On Stage Children at Harley House Theater (413 W. 46th St.; 666-1716). Book by Carol Cornicelli, music by Craig Lee, lyrics by Katherine Lench, and directed by Monica Hayes. Every Sat., through 11/22 and also on Sun. 11/23 at 1 and 3:30. Children $4; adults $5.

PUFF THE MAGIC DRAGON at Papageno Puppet Theater in the new Party Center Theatre (251 W. 72nd St.; 874-3297). Fri.–Sun. at 10:30 a.m. and noon, through 11/30. $3.50 (reservations necessary).

LONG RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show. Sat. at 2, featuring magicians Torkova and Imam. $7.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): *Rumple Who?* Sat. and Sun. at 1 and *The Snow White Show* Sat. and Sun. at 3. $3 . . . **Michael Taubenslag Productions** (Jan Hus Playhouse, 351 E. 74th St.; 772-9180): Sun. at 1 and 2:30: *Jack and the Rock and Roll Beanstalk.* $3.95 . . . **The Little People's Theater Company** (39 Grove St.; 765-9540). *The Three Little Pigs* at 1:30 and *Cinderella* at 3, Sat. and Sun. $5. . . *The Beat Is With You,* an original rock musical, presented by the **4th Wall Repertory Company** (79 E. 4th St.; 254-5060), Sat. and Sun. at 3:30. Adults, $10; children, $6.

CITY OF NEW YORK PARKS AND RECREATION—At the **Marionette Theatre** (79th St. and West Drive—Central Park; 988-9093)—*Aladdin.* Sat., noon and 3 p.m. $2. . . At the **Heckscher Puppet House** (north of Seventh Ave. and Central Park South—Central Park; 397-3089)—*The Emperor and the Nightingale,* about a king, a housemaid, and a songbird. Mon.–Fri., 10:30 a.m. and 12 noon. $2. . . **Clay Pit Ponds State Park Preserve** (Carlin St., off Sharrotts Rd., Charleston, S.I.; 718-967-1976): A series of after school nature programs for grades 3–5 held every thursday through 11/20, 3:45–5 each day. This program is free, but advance registration is required.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904): 11/8 and 11/9 at 1:30 and 3: "The Sing Song of the Sea"—With a compass and bright colors, children can learn to chart a course, design weather maps, and create a sailing game. Hours: Tue.–Fri. 1–5; weekends, 11–5. Adults $2 (weekends) and $1 (weekdays); children $3 and $2.

NEW YORK PUBLIC LIBRARY—Free film program at the Chatham Square branch (33 E. Broadway; 964-6598). 11/5 at 4 and 11/8 at 2:30: *I'm Going to Be the Lion's Head,* for ages 11–13 and *Shao Ping and the Acrobat,* for ages 11–13 (reservations necessary).

SPECIAL EXHIBIT—"Made for New York: Antique Toys," from the Lawrence Scripps Wilkinson Collection. Children can view one of the most distinguished collections of its kind in the nation, with historical toys organized by themes of transortation, dolls, banks, board games, and New York daily life, at the New-York Historical Society (170 C.P.W. at 77th St.; 873-3400), through 3/1/87. Hours: Tues.–Sat. 10–5 and Sun. 1–5; Adults, $2; seniors, $1.50; children, $1.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400): 11/6 at 6 p.m.: "Songs of the Sea," a poetry workshop. 11/8 at 1:30 and 3: *Cinderella,* by the Puppetworks, Inc.—Children can see this traditional adaptation of the classic fairy tale performed with marionettes. Daily: "Portraits—Examining the Family Picture" through 11/30; using artifacts from the museum collection, children examine human, plant, and animal families from their own perspective. "Sounds Around": Exhibits on how humans hear and create sound, complement an exploration of music and sounds of other cultures of the world. Exotic musical instruments, sounds from nature, and noisy everyday objects are examined. "Under Your Feet": Children can explore geology, exploring rock material, crystals, minerals, and soil samples with microscopes. "Boneyard": Skeletons and muscles of humans and animals are revealed to teach a lesson on how our bodies work. Fall hours: Mon., Wed., and Fri. 2–5; Thurs. (family night) 2–8; Sat., Sun., holidays 10–5. Donation.

QUEENS MUSEUM (New York City Building, Flushing Meadow-Corona Park, Flushing; 718-592-2405). 11/9 at 1 and 3: "Your Name in Lights"—Work up a giant slide projection based on the letters of your name during this graphic arts workshop. 50 cents. Hours: Tue.–Fri. 10–5; Sat. and Sun. 12–5:30.

STATEN ISLAND CHILDREN'S MUSEUM at Snug Harbor (940 Richmond Terrace; 718-273-2060). 11/4: "School's Out"—The museum will be open 11 a.m.–5 p.m. to celebrate Election Day; at 1 and 3: Folk musician Lydia Adams Davis will present her collection of lively, original children's folk songs. 11/7, 7–9: "Friday Night Free Fun"—The museum will be open free of charge the first friday of every month beginning 11/7 with various activities. 11/8 at 1: "Meet the Architect"—Discover polypopagons with Phillip Winter for ages 7 and above. 11/11 at 1 and 3 (Veteran's Day): "Dance Encounters of the Third Kind," for ages 5 and above. Also, in the 3rd-floor Main Gallery: "Building Buildings" . . . Downstairs Gallery: "Ancestors in the Waiting Room," an exhibit of life-size, three-dimensional figures created by 7th- and 9th-graders; "Origami by Children," a colorful collection of origami art. Hours: Wed.–Fri., 2–5, Sat. and Sun., 11–5. Also 11/4 and 11/11, 11–5. $2.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

ARNOLD'S TURTLE NATURAL CAFE & GRILL—210 Spring St., at 6th Ave., 431-0414. Casual. Vegetarian/fish. Spcls: vegetarian lasagne, blackened tuna, desserts sweetened with honey. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–5. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 30. **(M)** **AE, MC, V.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassee of St. Jacques with wild mushrooms, lobster neptune. L Tues.–Fri. noon–3:30. Br. Sat.--Sun. noon–3:30. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

ECCO—124 Chambers St., bet. W. Broadway & Church St., 227-7074. Jacket required at L only. Northern Italian. Spcls: red snapper marechiaro, double-cut veal chop, homemade mozzarella. Res. sug. L Mon.–Fri. noon–4. D Mon.–Sat. 4–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

EL INTERNACIONAL—219 W. Broadway, at Franklin St., 226-8131. Casual. Spanish. Spcls: tapas, paella Valenciana, brazo de gitano. Res. sug. Open for L & D Sun.–Thurs. 11:30–midnight, Fri.–Sat. to 1 a.m. Private parties for 40–125. Ent. Thurs.–Sat. **(M)** **AE, CB, DC, MC, V.**

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.–midnight. **(I)** **No credit cards.**

FLUTIE'S PIER 17— 89 South St., 693-0777. **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3lb.–8lb. lobsters. Res. sug. L Mon.–Fri. 11:30–5. Buffet Br Sat.–Sun. 11:30–5. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L & D 11 a.m.–10 p.m. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.–Fri. 7:30–10. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

HARLEQUIN—569 Hudson St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal & sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: pollo Capri, pappardella with porcini mushrooms, seafood alla Barca. Res. sug. Open for L & D Mon.–Fri. noon–11 p.m., Sat. 4–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, (3rd fl.), 406-1111. Casual. American regional. Spcls: Nantucket scallop pot-pie, char roasted L.I. duck, pizzas from wood-burning oven. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. noon–3. D Mon.–Sat. 5–11:30, Sun. 3–11. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L & D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

LOTUS BLOSSOM—319 Greenwich St., bet. Reade & Duane Sts., 219-0005. Casual. Cantonese/Szechuan. Spcls: orange beef, Cantonese lobster, crispy milk crepes. Res. sug. L Mon.–Fri. 11:30–3. D daily 3–11. Private parties for 150. **(I)** **AE, CB, DC.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

ONE HUDSON CAFE—1 Hudson St., 608-5835. Dress opt. French. Spcls: fresh fish, duck steak with redcurrent and juniper berry sauce, pecan tart. Res. sug. L Mon.–Fri. noon–3. Light menu Mon.–Fri. 3–6. D Tues.–Sat. 6–11:30. Ent. Tues.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.,** 787-1110. **(I)** **AE.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ARCOBALENO—21 E. 9th St., nr. University Place, 473-2215. Casual. Northern Italian. Spcls: carre di vitello Arcobaleno, pagello Adriatico, homemade gnocchi Portofino. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–5. D Mon.–Sat. 5–11, Sun. 5–10. Private parties for 50. **(M)** **AE, CB, DC.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon-4. D Sun.-Thurs. 4-11:30, Fri.-Sat. to midnight. **(I-M)** **AE, CB, DC.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 6-11, Fri. to 11:30, Sat. 5:30-11:30, Sun. 5-10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine & W. 3rd Sts., 807-0005. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LAS VENTANAS—330 Bleecker St., at Christopher St., 924-4249. Casual. Mexican. Spcls: fresh fruit margaritas, beef, chicken, or vegetable fajitas, chimichangas, vegetarian selections. D Sun.-Thurs. 4-11:30, Fri.-Sat. 4-1 a.m. Br Sat.-Sun. noon-4. **(I)** **AE, CB, DC, MC, V.**

LION'S HEAD—59 Christopher St., 929-0670. Casual. American. Spcls: roast duck with green peppercorns, sirloin steak with stilton sauce, seafood sausage. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-2 a.m., Sat.-Sun. to 2:30. **(I-M)** **AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. American. Spcls: prime sirloin, lamb & veal chops, fresh fish, pasta. Res. sug. Br Sat.-Sun 11-4. D daily 5-midnight. 2 hrs. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** **AE, DC.**

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24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5:30–11:15, Fri.–Sat. to 11:45, Sun. 5:30–10. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

CANASTEL'S—229 Park Ave. South, at 19th St., 677-9622. Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav/Continental. Spcl: ambassador à la Ziggy (chicken, veal, & filet mignon in a wine sauce). L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to 4 a.m. Disco Fri.–Sat. Pianist Mon.–Thurs. 6:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EAST THE TOWN OF TASTE—366 Third Ave., at 27th St., 889-2326. Casual. Japanese. Spcls: sushi, teriyaki, gourmet combination box. Res. sug. L Mon.–Fri. noon–2:30, Sat. to 3. D daily 5–midnight. Private parties for 8–10. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish/Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.–midnight. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St., 689-5003. Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle grand marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

MINDY'S—212 E. 42nd St., in the New York Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS—12 E. 22nd St., 420-1777. Casual. American. Spcls: tortellini Romano, Rascals steak sandwich, beer batter shrimp. L Mon.–Fri. 11:30–4:45. Br Sat.–Sun. 11:30–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. **(M)** **AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

TIEN FU—180 Third Ave., bet. 16th–17th Sts., 505-2000. Casual. Mandarin/Szechuan/Hunan. Spcls: stuffed eggplant, rainbow shrimp, whsi spareribs. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11, Fri.–Sat. to midnight. **(I-M)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake, thru 11/29, wild game festival. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level, 967-6029. Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L & D Mon.–Fri. 11–9, Sat.–Sun. to 8. **(I)** **AE.**

CHINA VILLAGE—244-5575. Casual. Hunan/Szechuan/Cantonese. Spcls: Peking duck, orange flavor beef, sea scallops with garlic & chili sauce. Res. sug. Open daily 11 a.m.–11 p.m. Private parties for 85. **(I)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

890 CAFE—890 Broadway, bet. 19th–20th Sts., 260-4882. Casual. American/international. Spcls: pastas, grills, seafood. L Mon.–Fri. noon–5. Br Sat. noon–5. D Mon.–Sat. 6–11. Closed Sun. **(M)** **AE, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

FIASCO—358 W. 23rd St., 620-4620. Casual. Northern Italian. Spcls: sea bass broiled with roasted peppers, wine, zucchini & garlic; shrimps, scallops, calamari with artichokes, olives, garlic & wine; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: chilled chicken quenelles with vinaigrette & carrot puree, seafood raviolettes, whole fillet of brook trout blackened with a blackbean sauce. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TWENTY:TWENTY—20 W. 20th St. 627-1444. Casual. Regional American. Spcls: Delaware crabcakes, baked devilled lobster, duck and sausage etouffee. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—Riveranda, Empress of New York, Duchess of New York, and Princess of New York—Pier 62, W. 23rd St. & Hudson River, 929-7090/8540. Dress opt. American/Continental. Spcls: filet mignon, fresh fish baked in parchment, chicken breast with mandarin oranges and orange muscat cream sauce. Res. nec. L cruise boards Mon.–Sat. at noon. Br Sun. at 12:30. D cruise boards at 7 & 9. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American/southwest France. Spcls: carpaccio salad, lobster & vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables & herbs. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. 11–3. Champagne buffet Br Sun. 11:30–3. *Prix fixe* L & D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St., 759-8897. Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 421-0836. Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, Long Island duckling with cranberry relish, filet of beef with duck liver & merlot wine sauce. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 838-1811. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7–11, Sun. to 11:30. L Mon.–Sat. 11–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E)** **AE, CB DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5–9:30. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.–Fri. 11:45–2:30. D Mon.–Fri. 5:30–9:15, Sat.–Sun. from 5. **(M)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, DC.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux *amandines. Res. nec. L Mon.–Sat. noon–*2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St., 832-1565. Formal. French. Spcls: marbre de foie gras en gelee de poivre vert, filet de fletan au Chateau Chalon, aiguillettes de canard a l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA MEDITERRANEE—947 Second Ave., at 50th St., 755-4155. Casual. French. Spcls: bouillabaisse, chicken chambertin sauce, baby lamb chops. Res. sug. L Mon.–Fri. noon–3. D Daily 5:30–11:30. Complete pre-theater D 5:30–7. **(M)** **AE, DC.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St., 593-8242. Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–12:15 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

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THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St., 682-0483. Dress opt. N. Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. Pianist Thurs. & Fri.**(I-M)** **AE, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon–3. D Sun.–Thurs. 5–11, Fri. to 11, Sat. to midnight. Private party room. **(M)** **AE, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

WYLIE'S RIBS—891 First Ave., at 50th St., 751-0700. Casual. American. Spcls: baby-back ribs, barbecue chicken, beef ribs. L daily 11:30–4. D daily 4–1 a.m. Also **59 W. 56th St.,** 757-7910. L daily 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp & scallops, fettuccine with crabmeat & asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BACKSTAGE—318 W. 45th St., 489-6100. Casual. Continental. Spcls: ravioli with walnut cream, prawns amarreto, rack of lamb. Res. sug. L Tues.–Sat. noon–4. D Mon.–Sat. 4–midnight. Parties for 300. Ent. Closed Sun. **(M)** **AE, MC, V.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Garden dining. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BLAKE'S—30 Rockefeller Plaza, bet. 49th & 50th Sts., 246-5811. Casual. American. Spcls: Coca-Cola chicken, blue mesa nachos, char-grilled veal with Rome apples and prosciutto pizza. Res. sug. Open L & D Mon.–Fri. 11 a.m.–10 p.m. Pre-theatre D 4:30–6:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thurs. noon-11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHANTAL CAFE—257 W. 55th St., 246-7076. Casual. French. Spcls: lotte Chantal, fresh salmon in champagne sauce, duck provencale. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–10:30. Private parties for 40. Closed Sun. **(M)** **AE, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Casual. Italian. Spcls: crabmeat and morzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

KRAKATOA WEST—831 Eighth Ave., at 50th St., 581-2261. Casual. Indonesian. Spcls: ayam rica babangi, bebodok udang, sape babi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Closed Sun. **(I)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.,586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun.**(I-M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. **(M)** **AE, DC, MC, V.**

RUSSIAN SAMOVAR—256 W. 52nd St., 757-0168. Jacket required. Russian. Spcls: chicken Kiev, shashlik, blini imperial, veal pojarski. Res. sug. L Tues.–Sun. noon–3. D Tues.–Sun. 5:30–midnight. Ent. Tues.–-Sun. from 7. Closed Mon. **(M)** **AE, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: black fettuccine with lobster, scallop & shrimp; mixed grill of swordfish, salmon & tuna; gingered whole red snapper with kumquats, peapods, & sweet peppers. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** ***No credit cards.***

TENTH AVENUE JUKE BOX CAFE—637 10th Ave. at 45th St.,315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini & shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30– 4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/ Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: roast quail salad with jicama & basil, chili rubbed free range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight.**(M)** **AE, DC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine. Res. sug. B Mon.–Sat. 7–11:30, Sun. 7–10. L Mon.–Sat. noon–2:30. Br Sun. 10–2:30. D daily 5:30–10:30. Pre-theatre D 5:30–7. Post-theatre D 10:30–midnight. Pianist Tues.–Sat. & Br Sun. **(M–E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St., 759-9047. Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30–10:30. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight, Sun. 4–midnight. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L & D. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. ***Edwardian Room:*** *Dress opt. Continental. Res. nec.* B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Mon. 5:30–10, Tues.–Sat. to 11. Pianist & dancing Tues.–Sat. **(M-E)** **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30. L Mon.–Sat. noon–2:30. Br Sun. 11–3. Tea daily 3:30–7. "After 7": daily 7–1 a.m. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4–11:30. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon–3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Northern India/Pakistan. Spcls: lamb sheesh kebab, tandoori chicken, grilled shrimps on skewers, palak gosht. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–3. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St. in Trump Tower, 371-5030. Dress opt. French. Spcls: seafood blini with caviar, roast lobster with ginger & scallions, poached salmon with winter squash. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theatre D 6–7. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S—354 E. 74th St., 249-6619. Dress opt. Mediterranean. Spcls: taramosalata, red snapper a l'Egyptian, carre d'agneau Mediterranee, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb, 11/12–23, the Foods of Britain festival. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts., 472-3333. Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St., 876-8838. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. B Mon.–Sat. 7–11, Sun. 8–10:30. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Daily noon –1 a.m. **AE, CB, DC, MC, V.**

DIECI—1568 First Ave., bet. 81st & 82nd Sts., 628-6565. Jacket required. Italian. Spcls: angel hair with lobster & crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.–Sat. 5:30–11:30, Sun. 5–11. Private parties for 50. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open

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IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.–Thurs. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, sauteed veal with crab & asparagus, fresh crispy duck in raspberry & leek sauce, poulet Jacqueline. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts., 593-4910. Casual. French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat. 11:30–3, Sun. to 3:30. Private parties. **(M)** **AE, DC, MC, V.**

LUCULLUS—1647 Second Ave., bet. 85th–86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce, rack of lamb with basil crust. Res. nec. D Mon–Sat. 6–11. Private parties for 60. Closed Sun. **(M–E)** **AE, DC.**

LUSARDIS—1494 Second Ave., bet. 77th–78th Sts., 249-2020. Casual. Northern Italian. Spcls: tortolloni with four cheeses, veal martini, pesce spada romagnola. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, V.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'epinards, selle d'agneau farcie a la creme de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing to Peter Duchin orchestra Mon.–Sat. Private parties for 10–400. Closed Sun. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St., 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D daily 5:30–1 a.m. Gypsy orchestra nightly. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Br Sun. 11–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, capellini with pesto primavera, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd–93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sautéed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9–4:30. D daily 5:30–10:30. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: salmon with golden caviar, boneless rack of lamb, fricassee of lobster, shrimp & scallops. Res. sug. D Mon.–Thurs. 5:45–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SIMONE'S—1394 York Ave., at 74th St., 772-7007. Dress opt. French classic. Spcls: cannette of raspberry, filet d'agneau en croute, gratin of lobster a la vanille. Res. nec. D only 5:30–11 p.m. daily. **(M)** **AE.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts., 874-1377. Casual. International. Spcls: half roasted chicken, fresh duck, and salmon. No res. L daily noon–5. D daily 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.,**925-6166. **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St., 749-8888. Casual. Southwestern American. Spcls: Border fiesta appetisers, blue corn enchiladas, guacamole, chicken fried steak. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

CAFE DESTINN—70 W. 68th St., 496-2144. Casual. Regional Italian. Spcls: veal scaloppine with mushrooms & artichokes, ravioli with porcini mushrooms, risotto with shrimp, saffron & summer vegetables. Res. sug. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30–3. D daily 5:30–11. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal piccata, seafood mariscada, chicken diablo, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FANDANGO—305 West End Ave., Bet. 74th–75th Sts., 877-1500. Casual. American. Spcls: charred bluefin tuna with golden aioli and black-bean marmalade, whole pan roasted Maine lobster with coconut milk curry sauce, fresh noodles with lobster sausage, crispy duck. Res. sug. D Mon.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11–4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

GRAPES—522 Columbus Ave., at 85th St., 362-3004. Casual. Continental. Spcls: blackened redfish, stuffed calamari, flounder in zucchini batter with apple sauce. Res. sug. L Mon.–Fri. noon–4:30. Br Sat–Sun. 11–5. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 2 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. **(I)** **AE, CB, DC, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: tapas, parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. Tango music Thurs.–Sat. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

MARVIN GARDENS—2274 Broadway, at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10–5. L Mon.–Fri. 10:30–5. D daily 5–2 a.m. **(M)** **AE, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st–82nd Sts., 769-4444. Casual. New American. Spcls: swordfish with orange, olive & roast cumin; snails & shiitakes with pancetta, herbs & red wine; grilled calf's liver with porcini, sauerkraut fritters & balsamic au jus. Res. sug. L Mon.–Fri. noon–2:30. Br Sat. 11:30–3, Sun. to 3:30. D Mon.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 6–10. Pre-theatre D Mon.–Sat. 5:30–7. **(M–E)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon–3 p.m. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30–4. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th & 81st Sts., 496-6280. Casual. American. Spcls: leg of lamb with roasted garlic & fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna & swordfish. Res. sug. Open Tues.–Sun. for B, L, tea & D from 8 a.m.–11:30 p.m. Closed Mon. **(M)** **AE, DC, MC, V.**

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30–3:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BRONX

SEASHORE—591 City Island Ave., 885-0300. Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thurs. Ent. Fri.–Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

ABBRACCIAMENTO—2200 Rockaway Parkway, 718-251-5517. Casual. Italian/American. Spcls: veal Valdostana, seafood platter, prime steak. Res.nec. L Mon.–Sat. noon–3. Br Sun. noon–3. D Mon.–Thurs. 3–11, Fri.–Sat. to midnight, Sun. to 10. Pianist nightly. Valet parking. **(M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I–M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Drive, 718-482-0033. Casual. Continental. Spcls: fresh lobster, breast of duckling with kumquat sauce, mahi mahi. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. nightly & Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

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NIGHTLIFE DIRECTORY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun.–Mon., Ricardo Guerra. Tues.–Thurs., Aloisio Aguiar and his group. Fri.–Sat., Andres Laprida. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. Every Fri. from 6–8, Joan Budd. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 11/9, Wayne Shorter Quintet. 11/10, Peter Yellin All Stars with Calvin Hill, Keith Copeland. 11/11–16, Angela Bofill. **AE, MC, V.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Sets from 9:45. Thru 11/8, Jimmy Raney with Attila Zoller. **AE, CB, DC, MC, V.**

BRAZILIAN BEAT—333 E. 60th St.,308-5353. Brazilian restaurant featuring the Elcio Milito Trio every Mon.–Sat. from 9–midnight. **AE, CB, DC, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jass Band. Thurs., The Ernie Lumer Sextet. Fri., The Canal Street Dixieland, Jazz and Blues Band. Sat., The Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 11/9, singer Carrie Smith. Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** "Club Tropicale" presents Caribbean dance music with a live d.j. every Fri. & Sat. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 11/5, John Roberts and Lisa Preston. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 11/9, David Grisman Quartet and special guest Svend Asmussen. 11/10, Les Paul Trio. 11/11–16, Carla Bley Band. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 11/15, singer Jerry Sheldon, Mon.–Sat. at 8, followed by singer/comedian/pianist Michael McAssey at 9:30. **AE.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. **Upstairs:** 11/6 at 8, Jed Distler, followed by Tripp Louden at 10. 11/7 at 8, The Ballad of Sam Grey, followed by Connie James at 10, and The Mario Cantone Comedy Show at midnight. 11/8 at 8, Nancy Reed with Roger Kellaway, followed by Cabaret at 9:30, 11, and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 11/5–8, 10–3 a.m., singer Kitt Moran with pianist Mike Moran and Andy Eulau on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. 5–10, Stan Edwards. Sun. & Mon., 10–3, Joe Derise with John Dooley. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

JIMMY WALKER'S—245 E. 55th St., 319-6650. Every Wed. from 9 p.m., The Ed Polcer Quintet. **AE, CB, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 11/8, pianist Lou Levy with Michael Moore on bass. 11/9,10, pianist Esther Blue. 11/11–15, Lou Levy with John Goldsby on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 11/23, raconteur and renaissance man, Jonathan Schwartz in *Mostly Hart*, Tues.–Sat. at 9 & 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 11/5, Gordon Radford. 11/6, Roland Vazquez. 11/7,8, O.T.B. **AE, CB, DC, MC.**

MR. SAM'S—1265 Third Ave., nr. 73rd St., 517-2020. 11/6, Valentine Ryder. 11/7, Donald Birely. 11/8, Penny Mealing. Shows at 9:30. **AE, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Art Deco room. The Andy Tuck Jazz Duo play every Wed.--Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Cynthia Sayer Vintage Jazz Trio. Fri. at 9, Lydia with Howie Wyath. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, jazz-violinist Pete Compo. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 11/6, The Ramones. 11/7, John Prine with special guest Phil Alvin. 11/8, The Richard Thompson Band. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 11/9,11–16, Art Farmer, Benny Golson Jazztet featuring Curtis Fuller. 11/10, Gil Evans' Orchestra. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 11/8, Ibis, the all-female New York based band, Tues.–Thurs. at 9 & 11, Fri.--Sat. at 9 & midnight. 11/11–15, trumpeter Tom Browne. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 11/5, Elliott Murphy and Band. 11/6, Baxters; OK Savant. 11/7–9, 10th Anniversary. 11/11, Vernon Reid's Ming Colour. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. 11/5,6, Carol Britto. 11/7,8, Lance Hayward alternating with Carol Britto. 11/9–11, Lance Hayward. Music Sun.–Thurs. 8–2 a.m., Fri.–Sat. 9–3 a.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 11/10, "Los Soneros" with Hector LaVoe and Orchestra; Frankie Ruiz and Orchestra with guest soloist Arthur Blythe. **Sidewalk Terrace:** Pianist Jack Wilson with Boots Maleson on bass nightly from 9:30. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 11/9, James Moody with Kirk Lightsey, and Todd Coolman. 11/10, Mel Lewis Jazz Band. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. 11/5–9, The Bill Saxton Group featuring Charles Sullivan on trumpet and Bill on saxophone. 11/10, Comedy night featuring Steve Solis. 11/11, Joel Forrester Ensemble. **MC, V.**

THE WHIPPOORWILL—18 E. 18th St., 675-7100. Thru 11/9, Chet Baker. 11/10, Tex Allen Sextet. 11/11–16, Clark Terry - Marion Cowings. Shows at 10, 11:30 and 1 a.m. **AE, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music daily at 8. 11/6,8, pianist Hilton Ruiz with Jimmy Rowser on bass. 11/7, pianist Stanley Cowell joins Jimmy Rowser. 11/10–15, pianist Hilton Ruiz. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 11/5, Scruffy the Cat; Fetchin' Bones. 11/6, Bluesbusters. 11/7,8, Big Twist and the Mellow Fellows; Steel Angel. 11/10,11, Clifton Chenier. **AE, CB, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 11/9, Barry Sobel with special guest Ron Robertson, Tues.–Sun at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMEDY U. GRAND—55 Grand St., 431-4022. Featuring the finest New York comedy acts. Wed., audition night. Thurs., all-female comediennes. Fri. & Sat., Best of Comedy U. Sun., Comedy-on-the-Edge. Mon., Collins & Freidman. Tues., Uncle Floyd Solo in SoHo. Shows at 9p.m. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 11/9, comedians Randy Hyten, Rhonda Hansome, John Josephs, Peter Bales, Hiram Kasten, and Danny Curtis. Sun.–Thurs at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thurs. 8 p.m.–4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **AE.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Fri.–Sat., two shows, first show at 9:30, featuring Mel Martin, Lynn Devore & Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 11/5, magician Imam and comedian Terry Day. 11/6, magician Torkova and Terry Day. 11/7, magician Slydini and comedian Kent Kasper. 11/8, magician Dixie Dooley and comedian Kent Kasper. 11/11, comedy showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Thru 11/9, Lotus Weinstock, Ken Ober, Mike Reynolds. **AE, MC, V.**

WHO'S ON FIRST—1205 First Ave., at 65th St., 737-2772. **Downstairs:** New York's brightest stand-up comics every Wed. & Thurs. at 10, Fri. at 10 & midnight, Sat. at 8, 10 & midnight . **AE.**

DISCO/DANCING

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Thru 12/31, The Mike Cerrati Trio featuring Bob Renino and Vince Nicosia alternating with singer-pianist Tommy Furtado Trio. **AE, CB, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.-Sat. 9-4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.-Sat. 7:30-midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.-Sun. from 2:30. **AE, V.**

THE SAINT—233 E. 6th St., 477-0866. Dancing under the largest planetarium dome to music from the sixties to rock, every Thurs. 10-4 a.m. & Fri. 8-4 a.m. **No credit cards.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 11/5, The World Sax Quartet and James Blood Ulmer's Odyssey Band. 11/6, The Heptones. 11/7,8, Mikata. 11/11-13, Etta James and Otis Clay. **AE, CB, DC, MC, V.**

CABARET

BACKSTAGE—318 W. 45th St., 489-6100. **The Green Room:** The Singing Trio Gotham presents *There's No Business in Show Business,* every Thurs.-Fri. at 11, Sat at 11:30 p.m. **AE, DC, MC, V.**

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie's Summer Concerts, Wed.-Sat. at 6:30.... Thru 11/15, singer/actress Karen Akers, Wed. & Thurs. at 9, Fri. & Sat. at 9 & 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Voila America!,* produced by Leonard Miller featuring dancers, singer Pam Souders, comic puppeteer Michael Roloff, and comedian Ken Hoyle, Sun.-Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30... John J. Syarez, a versatile pop/rock singer entertains in the lounge, Mon.-Fri. from 5-7:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. Thru 11/5,6 at 8, Jon Soleather. 11/6 at 10:30, singer comedienne Jamie de Roy. 11/7 at 8, Joyce Lyons; *A Family by Any Other Name* -musical revue at 11. 11/8 at 8, Cathy Carpino; Sandy Jordan at 11. 11/9 at 7, Gerta Grunen. 11/10 at 8, John Ganzer. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker & Thompson Sts., 475-5120. *Beehive* - musical revue by Larry Gallagher, featuring Ellen Foley, Jasmine Guy, Pattie Darcy, Carol Lynne Maillord, Gina Taylor, and Laura Theodore. Shows Tues.-Thurs. at 8, Fri.-Sat. at 7 & 10, Sun. at 5. **AE MC V.**

TROCADERO—91 Charles St., at Bleecker St., 242-0636. 11/7,14 at 8, Yvonne Sherwell with John Wallowitch; Mary Conklin at 10:30. 11/8 at 8, Tom Bogdan with Harry Huff; Valencia Lyles at 10:30. 11/10 at 8, Showcase. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Julie Wilson returns with *Hooray for Love,* a celebration of Harold Arlen, Tues.-Sat at 9:15 & 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., 715-6929. **Cafe Bar:** Singer-pianist Diana Rogers, nightly 5-9 p.m., except Mon. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe Carlyle:** Singer-pianist Bobby Short every Tues.-Sat. at 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tues.-Sat. at 9:45. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose Mon.-Sat. 5-8, followed by Paul Roth, Tues.-Sat. 8-1 a.m., and pianist Earl Rose plays Mon. 8-1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.-Sun. from 7-midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.-Fri. from 3-7, pianist Spencer Glanz, and Sat.-Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.-Thurs. from 4-2 a.m., Fri. to 4 a.m., Sat. 9-4 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **The Terrace:** Pianist Marty Bern plays Mon.-Fri. 7:30-12:30 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St., 398-1900. **The View:** New York's only revolving rooftop restaurant 48 floors above Broadway. Thru 11/15, dine and dance to Linda Lee Hopkins, and her five-pice band, Tues.-Sat. from 9-2 a.m. **Broadway Lounge:** Singer-pianist Irene Hartfield performs Wed.-Sat. 10-2 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.-Sat., 8-midnight. Pianist Nancy Winston, Sat.-Sun., 6-10. **Oak Room:** Pianist/composer Irving Fields plays every Sun. & Mon. 6-10, Tues. & Wed. 8:30-12:30. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Murray Grand plays Mon.-Sat. from 8-midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts.,724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.-4 a.m. **AE.**

THE GINGER MAN—51 W. 64th St., 399-2358. **The Back Room:** Thru 12/6, singer-pianist Chris Barrett, Wed.-Thurs. 9-midnight, Fri.-Sat. to midnight.

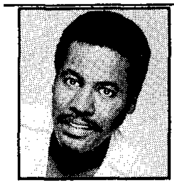
LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.-Sat. from 7:30 p.m. **AE, CB, DC, MC, V.**

LIDO—345 W. 46th St., 582-4801. American/continental restaurant with popular song-stylist Danny Apolinar every Tues.-Sat. from 10 p.m.-2 a.m. Singer pianist Buddy Barnes takes over Sun. & Mon. from 9 p.m. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St., 935-7676. Handsome steakhouse with singer pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.-Sat. from 5-1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Andy Monroe. Wed., Sat. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sun., George Cotton. **AE, DC, MC, V.**



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RADIO
HIGHLIGHTS

Wed., Nov. 5

3:00/WNCN—Mussorgsky: *Pictures at an Exhibition;* **Finger:** Sonata for Recorder & Flute in D.

WNYC—Beeson: Piano Sonata.

4:00/WQXR-AM/FM—Schumann: *Papillons;* **Avison:** Cto Grosso #7 in g.

5:00/WNCN—Arne: Cto for Harpsichord #5 in g.

6:00/WNCN—Haydn: Trio for Baryton #101 in C.

7:04/WQXR-AM/FM—Mozart: Qnt in c.

8:00/WNCN—Offenbach: Cto Rondo in G for Cello & Orch. **WNYC—Walker:** "An Eastman" Ov; **Ward:** String Qt #1.

8:05/WQXR-AM/FM—Beethoven: *The Creatures of Prometheus.*

9:00/WNCN—Various: Music of Medieval and Renaissance Spain; **Paganini:** Sonata for Violin & Guitar, Op. 2, #1 & #2.

9:06/WQXR-AM/FM—McGraw-Hill Young Artists Showcase. Robert Sherman, host.

Thurs., Nov. 6

3:00/WNCN—Telemann: Suite for 2 Horns, 2 Violins & Bass in F; **Saint-Saëns:** Cto for Piano #1 in D, Op. 17.

WNYC—Music from Mills College.

4:00/WQXR-AM/FM—Tartini: Violin Sonata in g; **Weber:** *Der Freishutz:* Ov.

5:00/WNCN—Caldara: Sonata for Violin & Harpsichord in F.

6:00/WNCN—Mendelssohn: Konzertstücke for Clarinet, Basset Horn & Piano, Op. 113, #2.

7:03/WQXR-AM/FM—Marine Midland Chamber Music Festival. The King's Singers, live from the WQXR Concert Theater.

8:00/WNYC—Brooklyn Academy of Music Chamber Music Series. The Ridge Quartet with guest pianist Jeffrey Kahane. **Haydn:** String Qt in G, Op. 17, #5; **Bartok:** String Qt #2, Op. 17.

8:05/WQXR-AM/FM—Haydn: Ov in D; **Rossini:** *La Boutique Fantasque.*

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. American Composers Orchestra. Leonard Bernstein, conductor. **Diamond:** Sym #9 for Large Orch.

Fri., Nov. 7

3:00/WNCN—Verdi: *Macbeth:* Ballet Music; **Festing:** Cto for 2 Flutes, Strings & Continuo in D, Op. 3, #10.

WNYC—Music from Mills College, Part II.

4:00/WQXR-AM/FM—Delius: *Brigg Fair (An English Rhapsody).*

5:00/WNCN—Tartini: Sonata for Violin & Continuo in A, "Pastorale."

6:00/WNCN—Liszt: Mephisto Waltz #1.

7:04/WQXR-AM/FM—Grieg: Violin & Piano Sonata #3 in c.

8:00/WNCN—Berlioz: *Béatrice et Bênédict:* "Dieu! Que viens je d'entendre."

WNYC—The 1986 Bayreuth Festival. **Wagner:** *Der Ring des Nibelungen:* Das Rheingold.

8:05/WQXR-AM/FM—Schubert: *Rosamunde:* Entr'acte #2; **Adam:** *Giselle:* Act I.

9:00/WNCN—Puccini: *Manon Lescaut:* "Donna non vidi mai."

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Gunther Herbig, conductor; violinist Ida Haendel. **Schoenberg:** *Verklaerte Nacht;* **Wieniawski:** Violin Cto #2 in d.

Sat., Nov. 8

9:05 a.m./WQXR-AM/FM—Piano Personalities. Willhelm Kempff, piano. **Schubert:** Piano Sonata in A, Op. 120.

10:00 a.m./WNCN—Puccini: Preludio Sinfonico in A.

10:04 a.m./WQXR-AM/FM—Stradella: Sonata for Trumpet & Strings; **Tchaikovsky:** Variations on a Rococo Theme.

11:00 a.m./WNCN—Telemann: Sonata for Bassoon & Continuo in f; **Schubert:** Qt #12 in c, "Quartettsatz."

11:05 a.m./WQXR-AM/FM—Salieri: Flute & Oboe Cto in C; **Delius:** *Summer Evening.*

12:00/WNCN—Beethoven: Dances; **T. Böhm:** Grand Polonaise, Op. 16.

WNYC—Demby: *Novus Magnificat;* **Paert:** *Cantus;* **Reich:** *Tehillim,* Part II.

12:05/WQXR-AM/FM—Mozart: Sym #25 in g; **Poulenc:** Piano Cto.

1:00/WNCN—J. Stamitz: Orchestral Trio in A, Op. 1, #2.

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **Verdi:** *Il Trovatore* (Domingo, Plowright, Fassbaender, Nesterenko, Zancanaro, Chorus & Orch of the Academy of Sant Cecilia, Rome/Giulini).

5:00/WNCN—Vivaldi: *Four Seasons:* Summer, Op. 8, #2.

5:05/WQXR-AM/FM—Schubert: *Der Vierjahrige Posten:* Ov.

6:00/WNCN—Arne: Sym #2 in F; **Tchaikovsky:** Marche "slave," Op. 31.

6:05/WQXR-AM/FM—Mozart: Sym #40 in g; **Borodin:** *In the Steppes of Central Asia.*

7:00/WNCN—Schubert: Klavierstücke #2 in E-Flat, Op. posth.; **Berlioz:** "Roman Carnival" Ov.

8:04/WQXR-AM/FM—Private Reserve. Vintage performances from the WQXR Archives.

9:00/WNCN—Saturday Night Opera. **Mozart:** *Magic Flute* (Mathis, Ott, Araiza, Hornik, Van Dam, Berlin German Opera Chorus, Berlin Phil/Karajan).

9:04/WQXR-AM/FM—The Cleveland Orchestra. John Williams, conductor; Ronald Bishop, tuba. **Barber:** "The School for Scandal" Ov; **Piston:** "Incredible Flutist" Suite; **J. Williams:** Tuba Cto; "Cowboy" Ov; **Gershwin:** *Porgy and Bess:* Symphonic Picture.

Sun., Nov. 9

9:05 a.m./WQXR-AM/FM—Piano Personalities. Michael Ponti, piano. **C. Schumann:** Variations on a Theme of Robert Schumann; **Medtner:** Piano Sonata in g.

10:00 a.m./WNCN—Classic Guitar. **Giuliani:** Variazione Concertanti for 2 Guitars, Op. 130; **Paganini:** Sonata Concertata for Violin & Guitar in A.

WNYC—Poulenc: Trio for Oboe, Bassoon & Piano; **Fauré:** *Masques et Bergamasques,* Op. 112.

11:00 a.m./WNCN—Smetana: *Memories of Bohemia in Polka Form,* Op. 12; **Suppé:** "Poet and Peasant" Ov.

WNYC—Piano Music of Mendelssohn.

12:00/WNCN—Wolf-Ferrari: *Il Campiello:* Intermezzo, Ritolnello & Prelude.

1:00/WNCN—Chicago Symphony Orchestra. Andrew Davis, conductor; pianist Mitsuko Uchida. **Britten:** *Peter Grimes; Four Sea Interludes,* Op. 33a; **Beethoven:** Cto for Piano #4 in G, Op. 58; **Prokofiev:** Sym #5, Op. 100.

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; soprano Sylvia Greenberg, tenor Chris Merritt, baritone Thomas Allen. **Copland:** *Ceremonial Fanfare;* "The Tender Land" Suite; **Orff:** *Carmina Burana.*

4:00/WNCN—Galuppi: Sonata for Harpischord #4 in c.

6:00/WNCN—Vaughan Williams: Serenade to Music; **Schubert:** Scherzi.

6:30/WNYC—Elgar: *Falstaff;* **Bax:** Piano Music.

7:00/WNCN—Pecelius: Sonatas for Brass #16, #30, #32.

7:30/WQXR-AM/FM—Kodaly: Dances from Marosszek.

8:00/WNCN—Brahms: Piano Trio #3 in c, Op. 101; **Morales:** Motet, "Jubilate Deo omnis terra."

8:05/WQXR-AM/FM—Delta Opera House. **Gounod:** *Faust* (Domingo, Freni, Allen, Ghiaurov, Paris Opera Orch/Pretre).

9:00/WNYC—Wisconsin Chamber Music Series. Eliot Fisk, guitar. **Scarlatti:** Four Sonatas; **Bach:** Suite in D.

Mon., Nov. 10

3:00/WNCN—Mozart: Rondo for Piano in a; **Beethoven:** German Dances.

4:00/WQXR-AM/FM—Debussy: *Images, Book 2;* **Rossini:** *Ricciardo e Zoraide:* Ov.

5:00/WNCN—Schumann: Fugues, Op. 72.

6:00/WNCN—Griffes: *The Pleasure Dome of Kubla Khan.*

7:04/WQXR-AM/FM—Verdi: Qt in e.

8:00/WNYC—Netherlands Concert Hall. Rotterdam Philharmonic Orchestra. Edo de Waart, conductor. **Mozart:** Sym #29 in A; **Keuris:** Capriccio for 12 Bass Players and Double-bass.

8:05/WQXR-AM/FM—Delibes: *Coppelia:* Act 2.

9:00/WNCN—Rakov: Sonata for Clarinet & Piano #2 in F; **Sibelius:** *Luonnotar,* Op. 70.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; violinist Viktoria Mullova, mezzo-soprano Janice Taylor, Tanglewood Festival Chorus. **Tchaikovsky:** Violin Cto; **Prokofiev:** *Alexander Nevsky.*

Tues., Nov. 11

3:00/WNCN—Grieg: "Holberg" Suite, Op. 40; **Telemann:** Cto for Recorder, Flute & Orch in e.

4:00/WNCN—Handel: Cto #1 in B-Flat for 2 Wind Bands & Strings; **Chopin:** Rondo in c.

5:00/WNCN—Bodinus: Sonata à quatre for Flute, Horn, Violin & Basso Continuo in D.

6:00/WNCN—Corelli: Cto Grosso in D, Op. 6, #4.

7:03/WQXR-AM/FM—Beethoven: Violin & Piano Sonata #5 in F.

8:00/WNCN—WNCN Live. John Browning, pianist.

WNYC—St. Louis Symphony Orchestra. Leonard Slatkin, conductor; clarinetist George Silfies, soprano Susan Dunn, mezzo-soprano Emily Golden, tenor Jon Frederick West, baritone David Arnold, St. Louis Sym Chorus. **Argento:** Capriccio for Clarinet & Orch, "Rossini in Paris" (world premiere); **Beethoven:** Sym #9 in d, Op. 125, "Choral."

8:05/WQXR-AM/FM—Tchaikovsky: *The Sleeping Beauty:* Excerpts.

9:00/WNCN—Monteverdi: Scherzi Musicali.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Dennis Russell Davies, conductor; pianist Marc-Andre Hamelin, soprano Martina Arroyo, mezzo-soprano Shirley Love, baritone Taymond Wolansky. **McPhee:** *Tabu Tabuhan;* **Ravel:** Piano Cto for the Left Hand.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION
LISTINGS

Weekdays, November 5–7 and 10–11

❷ **WCBS**
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❺ **WNYW**
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Ⓝ **UPTOWN**
304-3000
Ⓢ **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of programming adjustments for the new fall season, schedules are subject to many last-minute changes.

6:00
❷ News
❹ Today in New York
❺ Jayce and the Wheeled Warriors
❼ World News
❾ Jimmy Swaggart
⓫ Wed/Open Mind
Thu/Aprenda Ingles
Fri/Watch On Washington
Mon/Tom and Jerry
Tue/Carrascolendas
Ⓗ Mon/**Movie:** Free Spirit
Ⓜ Fri/Hollywood Ghost Stories
Ⓢ Wed/Faerie Tale Theatre: The Princess and the Pea
Thu/A Thanksgiving Tale
Mon/**Movie:** Red Sonja

6:05
Ⓗ Fri/**Movie:** The Worst Witch

6:10
Ⓗ Wed/One Too Many
Ⓜ Thu/**Movie:** The Beast From 20,000 Fathoms

6:30
❷ Today's Business
❹ News
❺ Centurions
❾ 700 Club
⓫ Robotech
Ⓗ Thu/Survival Series
Tue/Tucker and the Horse Thief
Ⓜ Wed/**Movie:** Just the Way You Are
Mon/**Movie:** The Journey of Robert F. Kennedy
Ⓢ Thu/Moonstone Gem

6:45
㉑ ㉛ AM Weather

7:00
❷ Morning News
❹ Today
❺ Rambo
❼ Good Morning America (cc)
⓫ Heathcliff
㉑ Lilias, Yoga and You
㉛ Ohayo! New York
Ⓗ Wed/Thanksgiving in the Land of Oz
Ⓜ Tue/**Movie:** Hambone and Hillie
Ⓢ Wed/Peter-No-Tail
Tue/**Movie:** I'm a Fool

7:30
❺ Defenders of the Earth
❾ Straight Talk
⓫ The Transformers
㉑ Hooked on Aerobics
Ⓗ Fraggle Rock (cc)
Ⓜ Thu/**Movie:** The Bedford Incident
Fri/**Movie:** Dreamchild
Ⓢ Thu/**Movie:** Cocoon
Fri/Faerie Tale Theatre: Cinderella
Mon/Joey and Redhawk (Part V)

8:00
❺ The Flintstones
⓫ GoBots
⓭ 3-2-1 Contact
㉑ Sesame Street
Ⓗ Wed/**Movie:** Comfort and Joy
Thu/**Movie:** Transylvania 6-5000
Fri/**Movie:** Wholly Moses
Mon/**Movie:** One on One
Tue/**Movie:** A Soldier's Story
Ⓜ Mon/**Movie:** Angel and the Badman
Ⓢ Mon/**Movie:** The Assisi Underground (Part I)
Tue/**Movie:** The Assisi Underground (Part II)

8:30
❺ My Little Pony
❾ Romper Room
⓫ Scooby Doo
⓭ Mister Rogers
Ⓜ Wed/**Movie:** Jaws
Tue/**Movie:** Brigadoon
Ⓢ Wed/**Movie:** Hambone and Hillie
Fri/**Movie:** The Quinns

9:00
❷ True Confessions
❹ People's Court
❺ Brady Bunch
❼ Morning Show
⓫ The Munsters
⓭ Sesame Street
㉑ Instructional Television (concludes at 3 p.m.)
㉛ Captain Kangaroo
Ⓜ Fri/**Movie:** The Four Seasons

9:30
❷ The Judge
❹ Love Connection
❺ Leave It to Beaver
❾ Zoobilee Zoo
⓫ Sanford and Son
㉛ Wildside
Ⓜ Thu/**Movie:** Cover Girl

10:00
❷ $25,000 Pyramid
❹ Family Ties
❺ I Love Lucy
❼ Oprah Winfrey Show
❾ My Favorite Martian
⓫ Falcon Crest
㉛ International Television
Ⓗ Wed/**Movie:** Grease
Thu/**Movie:** Mass Appeal (cc)
Fri/**Movie:** Prime Risk
Mon/**Movie:** Transylvania 6-5000
Tue/**Movie:** Bad Medicine
Ⓜ Mon/Max Trax #27
Ⓢ Wed/**Movie:** The Tartars
Thu/**Movie:** Major Barbara
Fri/**Movie:** The Last Run
Mon/**Movie:** The Outrage
Tue/**Movie:** The Painted Hills

10:30
❷ New Card Sharks
❹ Sale of the Century
❺ Bewitched
❾ Abbott and Costello
Ⓜ Mon/**Movie:** Dummy
Tue/The Max Headroom Show #8

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ One Day at a Time
❼ Fame, Fortune, and Romance
❾ Partridge Family
⓫ Best Talk in Town
Ⓜ Wed/**Movie:** Twentieth Century
Fri/**Movie:** Bringing Up Baby
Tue/**Movie:** The Goonies

11:30
❹ Scrabble
❺ All in the Family
❼ Celebrity Double Talk
❾ I Dream of Jeannie
⓫ Love Boat
Ⓜ Thu/**Movie:** Better Off Dead
Ⓢ Wed/**Movie:** Victor/Victoria
Tue/**Movie:** I Know Why the Caged Bird Sings

12 NOON
❷ Strike It Rich
❹ Super Password
❺ Midday (except Tue)
Tue/**Movie:** Now You See Him, Now You Don't (1972). Jim Backus.
❼ Ryan's Hope
❾ News
㉛ Wed/Beats of the Heart
Thu/The Africans
Fri/Mystery!: Shroud of the Nightingale
Mon/Masterpiece Theatre: Winston Churchill
Tue/Story of English
Ⓗ Wed/**Movie:** Finian's Rainbow
Thu/**Movie:** Remo Williams: The Adventure Begins . . .
Fri/**Movie:** A Matter of Life and Death
Mon/**Movie:** Second-Hand Hearts
Tue/**Movie:** Wholly Moses
Ⓢ Fri/**Movie:** Bad Medicine
Mon/**Movie:** Hambone and Hillie

12:30
❷ Young and the Restless (cc)
❹ Search for Tomorrow
❼ Loving
⓫ Wed/**Movie:** Ten Speed and Brown Shoe (1980). Ben Vereen.
Thu/**Movie:** Reflections in a Golden Eye (1967). Elizabeth Taylor, Marlon Brando.
Fri/**Movie:** Escape From Bogen County (1977). Jaclyn Smith.
Mon/**Movie:** Fire! (1977). Ernest Borgnine.
Tue/**Movie:** Flood! (1976). Robert Culp.
Ⓜ Wed/**Movie:** Hambone and Hillie
Mon//**Movie:** American Dreamer
Ⓢ Thu/**Movie:** Red Sonja

1:00
❹ Days of Our Lives (cc)
❺ Hour Magazine (except Tue)
❼ All My Children
❾ Wed/**Movie:** Romance of a Horsethief (1971). Yul Brynner.
Thu/**Movie:** Jenny (1970). Alan Alda.
Fri/**Movie:** Honeymoon Hotel (1964). Robert Goulet.
Mon/**Movie:** Wheels (1978). Part I. Rock Hudson.
Tue/**Movie:** Wheels (1978). Part II. Lee Remick.
㉛ Wed/Videoville
Thu/River Journeys
Fri/Canadian Establishment
Mon/Leo Buscaglia
Tue/Shakespeare Hour: All's Well That Ends Well
Ⓜ Fri/**Movie:** Steel
Tue/**Movie:** Casey's Shadow

1:05
Ⓢ Tue/**Movie:** Cocoon

1:30
❷ As the World Turns
Ⓜ Thu/**Movie:** Threshold
Ⓢ Mon/**Movie:** Major Barbara

2:00
❹ Another World
❺ Inspector Gadget
❼ One Life to Live
㉛ Wed/The West of the Imagination
Thu/Odyssey
Fri/Managing Our Miracles
Mon/From Oregon With Love
Tue/Moments in Time
Ⓗ Thu/**Movie:** Second-Hand Hearts
Fri/The Last Voyage of the Morro Castle
Mon/**Movie:** Breakin' 2 Electric Boogaloo
Tue/**Movie:** Cocoon
Ⓜ Wed/The Manhattan Transfer
Ⓢ Wed/**Movie:** My Science Project
Thu/**Movie:** Oh God! You Devil
Fri/**Movie:** I Know Why the Caged Bird Sings

2:30
❷ Capitol
❺ The Jetsons
⓫ Superfriends
⓭ French Chef
Ⓗ Wed/**Movie:** Irreconcilable Differences
Ⓜ Wed/**Movie:** Edge of the City
Mon/**Movie:** Great Expectations

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Silverhawks
❼ General Hospital
❾ Cannon
⓫ Galaxy Rangers
⓭ Wed/Learning in New York: New Directions
Thu/Great Chefs of Chicago: Chef Pierre Pollin
Fri/Frugal Gourmet
Mon/Good Health From Jane Brody's Kitchen: The Protein Fix
Tue/New York Master Chefs: Jean-Jacques Rachou
㉑ Lilias, Yoga and You
㉛ Wed, Mon/Mechanical Universe
Thu/Educational Computing
Fri/Rockschool
Ⓗ Fri/The Adventures of Professor Beetoven
Ⓜ Fri/**Movie:** Mad Max Beyond Thunderdome
Tue/**Movie:** Twentieth Century

3:05
Ⓢ Tue/Bobby and Sarah

3:30
❺ She-Ra
⓫ Ghostbusters
⓭ Thu/Hometime: Exterior Painting
Fri/Victory Garden
Mon/This Old House
Tue/A House for All Seasons
㉑ Hooked on Aerobics
㉛ Video Music Box
Ⓗ Fri/**Movie:** The Worst Witch
Ⓜ Thu/**Movie:** Cat Ballou

4:00
❷ Divorce Court
❹ Donahue
❺ He-Man and the Masters of the Universe
❼ Jeopardy
❾ Police Woman
⓫ G. I. Joe
⓭ Sesame Street
㉑ Mister Rogers
Ⓗ Thu/Survival Series
Mon/High Powder
Tue/**Movie:** The Elmchanted Forest

M Wed/**Movie:** Cocoon
S Wed, Mon/Peter-No-Tail
Thu/Joey and Redhawk (Part IV)
Fri/Thanksgiving in the Land of Oz
Tue/**Movie:** Great Expectations

4:30
2 Superior Court
5 Thundercats
7 Card Sharks
11 Smurfs
21 3-2-1 Contact
31 World TV Presents
H Wed/One Too Many
M Mon/**Movie:** Our Time
Tue/**Movie:** Brigadoon
S Thu/Moonstone Gem
Fri/**Movie:** The Quinns

5:00
2 4 News
5 Diff'rent Strokes
7 News
9 Hart to Hart
11 Gimme a Break
13 Mister Rogers
21 Sesame Street
H Thu/Movie Makers #3
Fri/**Movie:** Florida Straits
Mon/**Movie:** The River
M Fri/**Movie:** Dreamchild

5:30
2 News
5 Facts of Life
11 Happy Days
13 3-2-1 Contact
31 Wed/Criminal Justice With Dean Ed Spingarn
Thu/Black Viewpoint
Fri/Arts in New York With Dr. Leonard Leif
Mon/Insight With Earl Weber
Tue/Beyond the Headlines With Sherry Dean
H Wed/**Movie:** Runaway (cc)
Thu/**Movie:** Eleni
Tue/**Movie:** Mass Appeal
M Thu/**Movie:** The Beast From 20,000 Fathoms
S Wed/Faerie Tale Theatre: The Princess and the Pea
Thu/A Thanksgiving Tale
Mon/Joey and Redhawk (Part V)

5:45
31 News From City Hall

Weeknights, November 5–7 and 10–11

WED., NOV. 5

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)
M **Movie:** The Goonies

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report
21 Doctor Who
S **Movie:** Hambone and Hillie

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Newton's Apple
21 Nightly Business Report

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
H The Talk Show

8:00
2 Mike Hammer
4 Highway to Heaven
5 **Movie:** Donovan's Reef (1963). John Wayne.
7 Perfect Strangers
9 News
11 **Movie:** Hold the Dream (1986). Part II. Deborah Kerr. (Part I, Wed., Oct. 29 at 8 p.m.)
21 Discover: The World of Science
31 Connections
H **Movie:** Grease
M **Movie:** Jaws
N **Movie:** Jonah Who Will Be 25 in the Year 2000
S Brothers (cc)

8:30
7 Head of the Class
9 Million Dollar Chance of a Lifetime
13 You Gotta Have Art
S Bizarre '86 (cc)

9:00
2 Magnum, P.I.
4 Gimme a Break
7 Dynasty
9 **Movie:** Shamus (1973). Burt Reynolds.
13 Discover: The World of Science
21 Entrepreneurs
31 The Edge of Darkness
S **Movie:** Victor/Victoria (cc)

9:30
4 You Again?

10:00
2 The Equalizer
4 St. Elsewhere
5 11 News
7 Hotel
13 Entrepreneurs
31 Right to Know
H **Movie:** Irreconcilable Differences
N **Movie:** Passport to Pimlico

10:05
M **Movie:** National Lampoon's European Vacation

10:30
11 News
21 Run for the Money
31 Risking It All

11:00
2 4 7 News
5 Joan Rivers
9 Carol Burnett and Friends
11 Odd Couple
21 Monty Python's Flying Circus
31 Shopping Line

11:30
2 Adderly
4 Tonight Show
7 Nightline
9 Police Woman
11 The Honeymooners
13 Run for the Money
21 Nightly Business Report
S **Movie:** Mistress Pamela

11:40
M **Movie:** Cocoon

11:55
H **Movie:** Jagged Edge

12 MIDNIGHT
5 Kojak
7 Nightlife
11 Star Trek
13 Masterpiece Theatre: Paradise Postponed
21 Long Island Report
N **Movie:** Dead of Night

12:30
4 David Letterman
7 Dick Cavett Show
9 Entertainment Tonight

12:40
2 **Movie:** Massacre in Rome (1973). Richard Burton.

1:00
5 I Love Lucy
9 Joe Franklin Show
11 Twilight Zone

1:10
S **Movie:** My Science Project

1:30
4 11 News
5 Get Smart
7 Tales of the Unexpected

1:40
M **Movie:** Perfect Timing

1:50
H **Movie:** Porky's II: The Next Day

2:00
2 News
4 Crosswits
5 **Movie:** The 7th Dawn (1964). William Holden.
7 **Movie:** The Shakiest Gun in the West (1968). Don Knotts.
9 **Movie:** I Died a Thousand Times (1955). Jack Palance.
11 Grizzly Adams

2:30
4 Sally Jessy Raphaël

2:50
S Bizarre '86

3:00
4 Ben Casey
11 Emergency One!

3:10
M **Movie:** The Alchemist

3:25
S Brothers (cc)

3:30
H **Movie:** Runaway

4:00
4 Ben Casey
7 Tales of the Unexpected
9 Jackie Gleason Show
11 Emergency One!
S **Movie:** The Outrage (cc)

4:30
7 Greatest Sports Legends
9 Jackie Gleason Show

4:32
5 Make Room for Daddy

4:35
M **Movie:** National Lampoon's European Vacation

5:00
4 Here's Lucy
7 New Dating Game
9 News
11 One Step Beyond

5:15
H Son of the Not-So-Great Moments in Sports

5:30
4 Here's Lucy
7 Morning Stretch
11 News

THU., NOV. 6

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)
S **Movie:** Cocoon

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report (cc)
21 Doctor Who

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Faces of Japan
21 Nightly Business Report
M **Movie:** Megaforce

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
H **Movie:** Blame It On the Night

8:00
2 Simon & Simon
4 Cosby Show
5 **Movie:** The Laughing Policeman (1973). Walter Matthau.
7 Our World
9 News
11 **Movie:** Octagon (1980). Chuck Norris. Boring chop-chop thriller with Norris taking on all comers.
21 Wild America (cc)
31 Videoville
N **Movie:** Morons From Outer Space
S **Movie:** Oh, God! You Devil

8:30
4 Family Ties
9 Million Dollar Chance of a Lifetime
13 Currents
21 This Old House (cc)

9:00
2 Knots Landing
4 Cheers
7 The Colbys
9 **Movie:** Brian's Song (1971). James Caan. First-rate film about the friendship between two football players, one of whom is dying of cancer.
13 The Africans
21 Mystery!: Shroud for a Nightingale
31 Masterpiece Theatre: Paradise Postponed
H **Movie:** To Live and Die in L.A.
M **Movie:** Wild Geese II

9:30
4 Night Court

10:00
2 Kay O'Brien
4 Hill Street Blues (cc)
5 11 News
7 20/20
13 The Day the Universe Changed
21 Masterpiece Theatre: Paradise Postponed
31 Mystery!: Shroud of the Nightingale
N **Movie:** Throne of Blood
S **Movie:** Red Sonja

10:30
9 **Basketball:** Knicks vs. Sacramento (concludes at 1 a.m., approx.)
11 News

11:00
2 4 7 News
5 Joan Rivers
11 Odd Couple
13 Channel Crossings
21 Monty Python's Flying Circus
31 Shopping Line
H Inside the NFL
M But Seriously Folks

11:30
2 Night Heat
4 David Letterman
7 Nightline
11 The Honeymooners
21 Nightly Business Report
M **Movie:** Better Off Dead

11:45
S **Movie:** Silver Bullet

12 MIDNIGHT
5 Kojak
7 Nightlife
11 Star Trek
21 Long Island Report
H Not *Necessarily* the News
N **Movie:** M

12:30
4 David Letterman
7 Jimmy Breslin's People
H **Movie:** Birdy

12:40
2 **Movie:** The Possessed (1977). James Farentino.

1:00
5 I Love Lucy
9 Joe Franklin Show
11 Twilight Zone

1:10
M **Movie:** Out of Control

1:25
S **Movie:** The Assisi Underground (Part I)

1:30
4 11 News
5 Check It Out
7 Tales of the Unexpected

2:00
2 News
4 Crosswits
5 **Movie:** The Scalphunters (1968). Burt Lancaster. Western comedy about a fur trader and his highly educated slave.
7 **Movie:** The Last Detail (1973). Jack Nicholson. Two career soldiers are ordered to transport a kleptomaniac prisoner to the brig; terrific comedy-drama.
9 **Movie:** The Bandits (1967). Robert Conrad.
11 Grizzly Adams

2:30
4 Sally Jessy Raphaël
M **Movie:** The New Kids

2:35
H **Movie:** Roadhouse 66

3:00
4 Ben Casey
11 Lifestyles of the Rich and Famous

3:10
S **Movie:** The Assisi Underground (Part II)

4:00
4 Ben Casey
7 Tales of the Unexpected
9 Jackie Gleason Show
11 Grizzly Adams

4:05
M **Movie:** Wild Geese II

4:11
5 Make Room for Daddy

4:15
H **Movie:** Teachers (cc)

4:30
7 Hollywood Close-up
9 Jackie Gleason Show

5:00
4 Here's Lucy
7 New Dating Game
9 News
11 One Step Beyond
S **Movie:** Major Barbara

5:30
4 Here's Lucy
7 Morning Stretch
11 News

FRI., NOV. 7

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.

⑪ Gimme a Break
⑬ New Jersey News
㉑ Lassie
㉛ Italian programming (concludes at 8)
Ⓢ I'm a Fool

6:30
⑤ WKRP in Cincinnati
⑪ Benson
⑬ Nightly Business Report (cc)
㉑ Doctor Who
Ⓜ Hollywood Ghost Stories

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Sneak Previews
㉑ Nightly Business Report
Ⓗ Inside the NFL
Ⓢ Faerie Tale Theatre: Cinderella

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ Current Affair
⑦ Hollywood Squares
⑨ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
② Scarecrow and Mrs. King
④ A-Team
⑤ **Movie:** The Seven-Ups (1973). Roy Scheider. A team of cops are out to stop hoods from kidnapping one another.
⑦ Webster
⑨ News
⑪ **Movie:** War Games (1983). Matthew Broderick. Computer whiz kid taps into government early warning system and almost starts a war with Russia.
㉑ Washington Week in Review
㉛ Blake's Seven
Ⓗ **Movie:** Bad Medicine
Ⓜ **Movie:** The Goonies
Ⓝ **Movie:** Insignificance
Ⓢ **Movie:** Bad Medicine

8:30
⑦ Mr. Belvedere (cc)
⑨ Million Dollar Chance of a Lifetime
⑬ ㉑ Wall Street Week

9:00
② Dallas
④ Miami Vice
⑦ Sledge Hammer!
⑨ **Movie:** How the West Was Won (1963). Part I. James Stewart. Blockbuster Western about America's westward expansion with a stunning all-star cast.
⑬ Great Performances
㉑ **Movie:** The Flying Deuces (1939). Stan Laurel, Oliver Hardy.
㉛ **Movie:** Doctor Who Movie

9:30
⑦ Sidekicks

10:00
② Falcon Crest
④ L.A. Law
⑤ ⑪ News
⑦ Starman
⑬ End of Empire
Ⓗ **Movie:** Cocoon
Ⓜ **Movie:** Night Patrol
Ⓝ **Movie:** Bad Timing: A Sensual Obsession
Ⓢ Eric Clapton and Friends

10:05
㉑ **Movie:** The Many Faces of Sherlock Holmes (1985)

10:30
⑪ News
㉛ P.O.V.

11:00
② ④ ⑦ News
⑤ Joan Rivers
⑨ Carol Burnett and Friends
⑪ Odd Couple
⑬ **Movie:** Sweet Charity (1975). Shirley MacLaine. Charming musical about a prostitute with a heart of gold; Maclaine is superb.
㉑ Monty Python's Flying Circus
㉛ Shopping Line
Ⓢ **Movie:** A Nightmare on Elm Street

11:30
② T.J. Hooker
④ Tonight Show
⑦ Nightline
⑨ Police Woman
⑪ The Honeymooners
㉑ Nightly Business Report
Ⓜ The Max Headroom Show #8

12 MIDNIGHT
⑤ Star Search
⑦ Nightlife
⑪ Star Trek
㉑ Long Island Report
Ⓜ **Movie:** Snow Bunnies

12:05
Ⓗ **Movie:** The Holcroft Covenant

12:15
Ⓝ **Movie:** The Lavender Hill Mob

12:30
④ Friday Night Videos
⑦ Hot Tracks
⑨ Entertainment Tonight

12:40
② **Movie:** Triumphs of a Man Called Horse (1983). Richard Harris.
Ⓢ The Messiest of Gallagher

1:00
⑤ Solid Gold
⑨ Joe Franklin Show
⑪ At the Movies

1:25
Ⓜ **Movie:** Mad Max Beyond Thunderdome (cc)

1:30
⑪ News

1:45
Ⓢ **Movie:** The Stud

2:00
④ News
⑤ **Movie:** The Hornet's Nest (1970). Rock Hudson. Exciting drama about a group of Italian children who plot to blow up a Nazi-controlled dam.
⑦ Tales of the Unexpected
⑨ **Movie:** Diamonds (1975). Robert Shaw.
⑪ Grizzly Adams
Ⓗ Inside the NFL

2:27
② **Movie:** Life in the Pink (1977). John Astin.

2:30
④ Crosswits
⑦ **Movie:** Night of the Living Dead (1968). Russell Streiner. Horror classic about flesh-eating zombies.

3:00
④ Sally Jessy Raphaël
⑪ Emergency One!
Ⓗ **Movie:** Florida Straits

3:15
Ⓜ **Movie:** Blood Simple

3:30
④ Music City USA
Ⓢ **Movie:** I Know Why the Caged Bird Sings

4:00
④ Hit City
⑨ Jackie Gleason Show
⑪ Emergency One!

4:19
⑤ Make Room for Daddy

4:30
② **Movie:** Lost City of Atlantis (1977)
④ Here's Lucy
⑦ Tales of the Unexpected
⑨ Jackie Gleason Show

4:40
Ⓗ **Movie:** Ghoulies

5:00
④ Ben Casey
⑦ Branded
⑨ News
⑪ U.S. Farm Report
Ⓜ **Movie:** The Goonies

5:10
Ⓢ Eric Clapton and Friends

5:30
⑦ Guns of Will Sonnett
⑨ ⑪ News

MON., NOV. 10

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Magnum, P.I.
⑪ Gimme a Break
⑬ New Jersey News
㉑ Lassie
㉛ Italian programming (concludes at 8)
Ⓜ **Movie:** Cat Ballou (cc)
Ⓢ Monkey's Paw

6:30
⑤ WKRP in Cincinnati
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who
Ⓢ The Music School

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Wild America
㉑ Nightly Business Report
Ⓢ The Great Motor Race

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ Current Affair
⑦ Hollywood Squares
⑨ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓗ Fraggle Rock

8:00
② Kate & Allie
④ Alf
⑤ **Movie:** A Fistful of Dollars (1964). Clint Eastwood. Two rival gangs fight for control of a Mexican town in this "spaghetti Western," which made Eastwood an international star.
⑦ MacGyver
⑨ News
⑪ **Movie:** The Man Who Knew Too Much (1956). James Stewart, Doris Day. Good Hitchcock suspense yarn which includes murder, kidnapping, and a great climax; also noted for Day's rendering of the song "Que Sera, Sera."
㉑ The Living Planet
㉛ Tenko
Ⓗ **Movie:** Transylvania 6-5000
Ⓜ **Movie:** Dummy
Ⓝ **Movie:** The Holy Innocents
Ⓢ **Movie:** Picnic

8:30
② My Sister Sam
④ Amazing Stories
⑨ Million Dollar Chance of a Lifetime
⑬ Adam Smith's Money World

9:00
② **Movie:** Monte Carlo (1986). *Part II.* Joan Collins. (Part I, Sun., Nov. 9 at 9 p.m.)
④ **Movie:** Unnatural Causes (1986). John Ritter, Patti La Belle. A Vietnam veteran battles *the government to* establish the dangers of Agent Orange.
⑦ **Football:** Miami vs. Cleveland (concludes at midnight, approx.)
⑨ **Movie:** Attack Force Z (1981). John Phillip Law.
⑬ The Story of English
㉑ The Making of a Continent
㉛ Trilogy of the Boy David

10:00
⑤ News
⑬ National Geographic Special: Among the Wild Chimpanzees
㉑ The Story of English
㉛ New York Screening Room
Ⓗ America Undercover: Surveillance
Ⓜ **Movie:** American Dreamer
Ⓝ **Movie:** Dreamchild
Ⓢ **Movie:** The Assisi Underground (Part I)

10:30
⑪ News

11:00
② ④ News
⑤ Joan Rivers
⑨ Carol Burnett and Friends
⑪ Odd Couple
⑬ **Movie:** Chelsea Hotel (1986). Chronicles the lives of famous people

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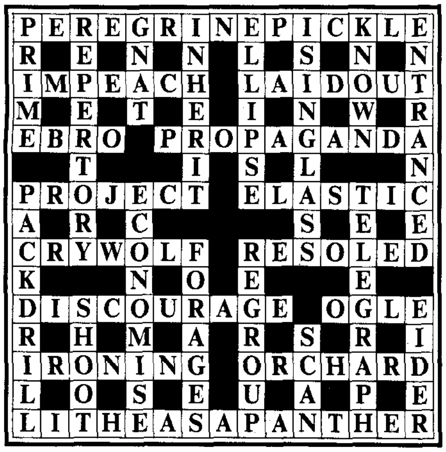

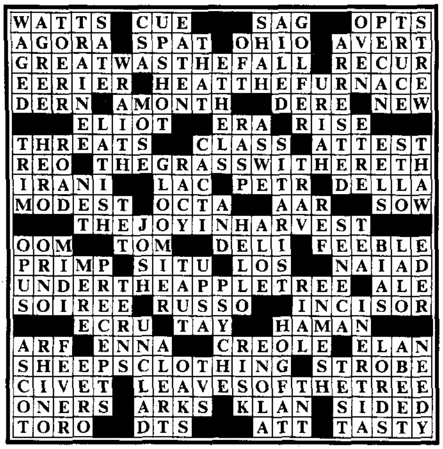

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TELEVISION

who have lived in New York's Chelsea Hotel.
㉑ Monty Python's Flying Circus
🅗 **Movie:** Choose Me

11:30
❷ Simon & Simon
❹ Best of Carson
❾ Police Woman
⓫ The Honeymooners
㉑ Nightly Business Report
㉛ Shopping Line

11:45
🅢 **Movie:** Red Sonja

11:50
🅜 **Movie:** Key Exchange

12 MIDNIGHT
❺ Kojak
❼ News
⓫ Star Trek
㉑ Long Island Report
🅝 **Movie:** Wrong Moves

12:30
❹ David Letterman
❼ Nightline
❾ Entertainment Tonight

12:40
❷ **Movie:** Anatomy of An Illness (1984). Edward Asner.

12:50
🅗 **Movie:** Nutcracker

1:00
❺ I Love Lucy
❼ Nightlife
❾ Joe Franklin Show
⓫ Twilight Zone

1:20
🅢 **Movie:** Silver Bullet

1:30
❹ ⓫ News
❺ Get Smart
❼ Jimmy Breslin's People
🅜 **Movie:** Excalibur

2:00
❷ News
❹ Crosswits
❺ **Movie:** Catch Me a Spy (1971). Kirk Douglas.
❾ **Movie:** A Hatful of Rain (1957). Don Murray. Fine performances in this realistic drama about the effects of drugs on a war veteran.
⓫ Grizzly Adams

2:30
❹ Sally Jessy Raphaël
❼ Tales of the Unexpected

2:35
🅗 **Movie:** Jagged Edge

3:00
❹ Ben Casey
❼ **Movie:** Outrage (1973). Robert Culp. A doctor turns vigilante to deal with a teenage gang terrorizing his family.
⓫ **Movie:** The Return (1975). Lloyd Bochner. Spacecraft enters time warp and crew suffers from senility; same "old" story!
🅢 **Movie:** Night School

3:55
🅜 **Movie:** The Alchemist

4:00
❹ Ben Casey
❺ Make Room for Daddy
❾ Jackie Gleason Show

4:30
❼ America's Top Ten
❾ Jackie Gleason Show
🅗 **Movie:** Whirlpool (cc)

4:35
🅢 The Great Motor Race

5:00
❹ Here's Lucy
❼ New Dating Game
❾ News
⓫ One Step Beyond

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News
🅢 Peter-No-Tail

TUE., NOV. 11

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Magnum, P.I.
⓫ Gimme a Break
⓭ New Jersey News
㉑ Lassie
㉛ Italian programming (concludes at 8)
🅢 I'm a Fool

6:30
❺ WKRP in Cincinnati
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who
🅜 **Movie:** Born Free

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Nature Watch
㉑ Nightly Business Report
🅢 The Paper Chase: The First Year—The Losing Streak

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ Current Affair
❼ Hollywood Squares
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Profiles of Nature
🅗 Movie Makers #3

8:00
❷ Downtown
❹ Matlock
❺ **Movie:** The Good, the Bad, and the Ugly (1968). Part I. Clint Eastwood. A drifter, an outlaw, and a sadist are all out to find a cash box filled with money; interesting and exciting Western.
❼ Who's the Boss?
❾ News
⓫ **Movie:** Caddyshack (1980). Chevy Chase. Zany country club members have a big golf match with hilarious results.
㉑ Nature (cc)
㉛ Beats of the Heart
🅗 **Movie:** Teachers (cc)
🅜 **Movie:** The Goonies
🅝 **Movie:** Tchao Pantin
🅢 **Movie:** Cocoon

8:30
❼ Growing Pains
❾ Million Dollar Chance of a Lifetime
⓭ Innovation: Paradise Lost?

9:00
❷ **Movie:** The George McKenna Story (1986). Denzel Washington. A courageous school principal takes over a gang-ridden high school and transforms it into an achievement-oriented place of learning.
❹ Crime Story
❼ Moonlighting
❾ **Movie:** Good Guys Wear Black (1979). Chuck Norris. If you like lots of kung fu, then this one's for you!
⓭ Nova: Can AIDS Be Stopped?
㉑ ㉛ The Africans

10:00
❹ 1986
❺ ⓫ News
❼ Jack and Mike
⓭ Managing Our Miracles
㉑ The Africans
㉛ 'Allo, 'Allo
🅗 **Movie:** Cocoon
🅜 **Movie:** Zapped!
🅝 **Movie:** Dead of Night
🅢 **Movie:** The Assisi Underground (Part II)

10:30
⓫ News
㉛ Open All Hours

11:00
❷ ❹ ❼ News
❺ Joan Rivers
❾ Carol Burnett and Friends
⓫ Odd Couple
⓭ **Movie:** How Far Home? (1985). Excellent documentary about Vietnam veterans and their lives after Vietnam.
㉑ Monty Python's Flying Circus
㉛ Mapp and Lucia

11:30
❷ Hot Shots
❹ Tonight Show
❼ Nightline
❾ Police Woman
⓫ The Honeymooners
⓭ Vietnam: Reflexes and Reflections
㉑ Nightly Business Report

11:40
🅜 **Movie:** Snow Bunnies

12 MIDNIGHT
❺ Kojak
❼ Nightlife
⓫ Star Trek
⓭ Mystery!: Shroud for a Nightingale
㉑ Run for the Money
㉛ Shopping Line
🅝 **Movie:** Choose Me
🅢 **Movie:** I Know Why the Caged Bird Sings

12:05
🅗 **Movie:** To Live and Die in L.A.

12:30
❹ David Letterman
❼ Dick Cavett Show
❾ Entertainment Tonight

12:40
❷ **Movie:** Cracking Up (1983). Jerry Lewis. Lewis plays ten different roles in this series of comedy vignettes.

1:00
❺ I Love Lucy
❾ Joe Franklin Show
⓫ Twilight Zone

1:05
🅜 **Movie:** Warning Sign

1:30
❹ ⓫ News
❺ Get Smart
❼ Tales of the Unexpected

1:40
🅢 **Movie:** Mistress Pamela

2:00
❷ News
❹ Crosswits
❺ **Movie:** Cruise Into Terror (1978). Ray Milland.
❼ **Movie:** Wild in the Streets (1968). Shelley Winters. A rock star is elected president after the voting age is lowered to fourteen; dated 1960s youth-power film.
❾ **Movie:** Nothing but the Best (1964). Alan Bates, Harry Andrews. Top-notch film of a social-climbing playboy who commits murder to get ahead in the world.
⓫ Grizzly Adams

2:05
🅗 **Movie:** Home Movies

2:30
❹ Sally Jessy Raphaël

2:50
🅜 **Movie:** Serial

3:00
❹ Ben Casey
⓫ **Movie:** The Other Side of the Mountain Part 2 (1978). Timothy Bottoms. Overly sentimental love story of a paralyzed skier and a truck driver.

3:20
🅢 **Movie:** Great Expectations

3:40
🅗 **Movie:** Flashpoint

4:00
❹ Ben Casey
❼ Tales of the Unexpected
❾ Jackie Gleason Show

4:03
❺ Make Room for Daddy

4:25
🅜 The Max Headroom Show #8

4:30
❼ Siskel & Ebert & the Movies
❾ Jackie Gleason Show

4:55
🅜 **Movie:** The Last Romantic Lover

5:00
❹ Here's Lucy
❼ New Dating Game (cc)
❾ News
⓫ One Step Beyond

5:15
🅗 Movie Makers #3

5:20
🅢 The Paper Chase: The First Year—The Losing Streak

5:30
❹ Here's Lucy
❼ Morning Stretch

Weekend, November 8–9

SAT., NOV. 8

6:00
❹ Here's Lucy
❺ Young Edition
❼ New Dating Game
❾ David Toma Show
⓫ Tom and Jerry

6:05
🅗 The Prince's Trust All-Star Rock Concert

6:30
❷ Patchwork Family
❹ New Wilderness
❺ World Tomorrow
❼ Hee Haw!
❾ Face-off
⓫ Josie and the Pussycats
🅢 **Movie:** Explorers

7:00
❹ Tony the Pony
❺ Popeye
❼ Wild Kingdom
❾ New Jersey People
⓫ Mask
🅜 **Movie:** Continental Divide

7:05
🅗 **Movie:** The Berenstain Bears Meet Bigpaw

7:30
❷ Young Universe
❹ Hickory Hideout
❺ Wonderama
❼ Kids Are People Too
❾ In Depth
⓫ Photon
🅗 **Movie:** Runaway

8:00
❷ Berenstain Bears
❹ Kissyfur
❺ Woody Woodpecker
❼ The Wuzzles
❾ Straight Talk
⓫ Photon
⓭ Adam Smith's Money World

8:30
❷ Wildfire
❹ Gummi Bears
❺ Rainbow Brite
❼ Care Bears Family
⓫ **Movie:** Sherlock Holmes and the Spider Woman (1944). Basil Rathbone.
⓭ Wall $treet Week
🅢 **Movie:** Polly of the Circus

9:00
❷ Muppet Babies
❹ Smurfs
❺ Popples
❼ Flinstone Kids
❾ Voyagers
⓭ Washington Week in Review (cc)
🅜 **Movie:** Gremlins

9:30
❺ Get Along Gang
⓭ One-on-One
🅗 **Movie:** The Talk Show

10:00
❷ Pee-wee's Playhouse
❺ **Movie:** Triple Trouble (1950). Leo Gorcey.
❼ Real Ghostbusters
❾ Street Hawk
⓫ Wrestling
⓭ Managing Our Miracles
㉛ Body Electric
🅗 Inside the NFL
🅢 **Movie:** Royal Wedding

10:30
❷ Teen Wolf
❹ Alvin
❼ Pound Puppies
㉛ Reading Rainbow

11:00
❷ Galaxy High
❹ Foofur
❼ Bugs Bunny
❾ Wrestling
⓫ Soul Train
⓭ Tony Brown's Journal
㉑ Economics U.S.A.
㉛ Secret City
🅗 **Movie:** Johnny Dangerously
🅜 **Movie:** King Kong

11:15
❺ **Movie:** From Noon Till Three (1976). Charles Bronson.

11:30
❷ Puppy's Great Adventure
❹ Punky Brewster
❼ All New Ewoks
⓭ Open Mind
㉛ Why in the World

12 NOON
❷ Rock 'n' Wrestling
❹ Lazer Tag Academy
❼ Weekend Specials
❾ Black Sheep Squadron
⓫ **College Football:** Miami vs. Pittsburgh (concludes at 3:30, approx.)
⓭ Reading II
㉑ Gourmet Cooking (cc)
㉛ Video Music Box
🅢 **Movie:** Amadeus

12:30
❹ Kidd Video
❼ The Littles
㉑ This Old House (cc)
🅗 **Movie:** Protocol

1:00
❷ Young Universe
❹ Here's Lucy
❼ American Bandstand
❾ **Hockey:** Rangers vs. Philadelphia (concludes at 4, approx.)
⓭ **College Football:** Columbia vs. Dartmouth (concludes at 4, approx.)
㉑ Frugal Gourmet
㉛ All About TV
🅜 Martin Mull's White Stress

1:15
❺ **Movie:** I, Monster (1972). Christopher Lee.

1:30
❷ Cover Story
❹ Sports Lifestyles
❼ Hot Tracks
㉑ New York's Master Chefs
㉛ Cityscope
🅜 **Movie:** National Lampoon's European Vacation

2:00
❷ The People
❹ **Bowling:** PBA Fall Tour
㉑ Victory Garden
㉛ World TV Presents

2:30
❷ **College Football:** TBA (concludes at 6, approx.)
❼ Ebony/Jet Showcase
㉑ Magic of Oil Painting
🅗 **Movie:** Irreconcilable Differences

3:00
❺ **Movie:** Kung Fu Invaders (1973). Chu Mu.
❼ **College Football:** TBA (concludes at 7, approx.)
㉑ Half a Handy Hour
🅜 British Rock: The First Wave
🅢 Target London

3:30
❹ Exciting World of Speed and Beauty
⓫ Puttin' On the Kids
㉑ Motorweek

4:00
❹ America's Golden Ski Anniversary
❾ Vegas
⓫ Puttin' On the Hits
⓭ Nova
㉑ Woodwright's Shop
㉛ In Search of Trojan Wars
🅜 **Movie:** Gremlins
🅢 **Movie:** Explorers

4:30
⓫ Dance Fever
㉑ This Old House
🅗 The Prince's Trust All-Star Rock Concert

5:00
❹ Crunchtime: The NFL's Hardest Hitters
❺ Mission: Impossible
❾ Wrestling
⓫ Fame
⓭ ㉑ Innovation
㉛ Country Express

5:30
⓭ Wild America
㉑ Newton's Apple
㉛ Tonight at Ferlinghetti
🅗 **Movie:** Victor/Victoria

6:00
❷ The People
❹ News
❺ What's Happening Now?
❾ New Gidget
⓫ What a Country
⓭ Nature
㉑ Blake's Seven
㉛ Alive From Off Center
🅜 **Movie:** Continental Divide
🅢 Bobby and Sarah

6:30
❷ ❹ News
❺ Small Wonder
❾ Bosom Buddies
⓫ One Big Family
㉛ Stage Nine

7:00
❷ ❼ News
❹ Strictly Business
❺ 9 to 5
❾ It's a Living
⓫ Tales From the Darkside
⓭ Owl/TV
㉑ All Creatures Great and Small
㉛ Looking East
🅢 **Movie:** A Christmas Story

7:30
❷ Wheel of Fortune
❹ Throb
❺ Ted Knight Show
❼ New York Views
❾ Mama's Family
⓫ At the Movies
⓭ Supergran
㉛ Faces of Japan

8:00
❷ The Wizard
❹ Facts of Life
❺ **Movie:** The Shaggy D.A. (1976). Dean Jones.
❼ Life With Lucy
❾ News
⓫ **Movie:** All the President's Men (1976). Robert Redford, Dustin Hoffman. Interesting story of the two reporters who exposed the Watergate scandal.
⓭ ㉑ Wonderworks
㉛ Story of English
🅗 **Movie:** Power
🅜 **Movie:** Serial

8:05
🅝 **Movie:** Hidden Fortress

8:30
❹ 227
❼ Ellen Burstyn Show
❾ Benny Hill

9:00
❷ **Movie:** Lassiter (1984). Tom Selleck.
❹ Golden Girls
❼ Heart of the City
❾ **Movie:** How the West Was Won (1963). Part II. Gregory Peck. (Part I, Fri., Nov. 7 at 9 p.m.)
⓭ Mystery!: Shroud for a Nightingale (cc)
㉑ Good Neighbors
㉛ Six Wives of Henry VIII: Catherine Parr
🅢 **Movie:** Amadeus

9:30
❹ Amen
㉑ Mother and Son
🅜 Martin Mull's White Stress

10:00
❹ Hunter
❺ News
❼ Spencer for Hire
⓭ Film on Film
㉑ Agony
🅗 **Movie:** Porky's II: The Next Day
🅜 **Movie:** Ellie

10:30
❺ Black News
❾ **Basketball:** Knicks vs. Seattle (concludes at 1, approx.)
⓫ News
㉑ The Fall and Rise of Reginald Perrin
㉛ Eye on Dance
🅝 **Movie:** Dance With a Stranger

11:00
❷ ❹ ❼ News
❺ **Movie:** Shane (1953). Alan Ladd. Classic Western about a gunfighter who comes to the aid of homesteaders; beautiful cinematography.
⓫ **Movie:** Three Days of the Condor (1975). Robert Redford.
⓭ **Movie:** Conflict (1945). Humphrey Bogart.
㉑ **Movie:** Sherlock Holmes in Terror by Night (1946). Basil Rathbone.

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㉛ Shopping Line

11:30
④ Saturday Night Live
⑦ News
Ⓜ **Movie:** Lovelines

11:40
Ⓗ **Movie:** Runaway

11:45
② You Write the Songs
⑦ **Movie:** Amityville: The Demon (1983). Tony Roberts.
Ⓢ **Movie:** Adventures of a Taxi Driver

12 MIDNIGHT
㉑ The Movie Makers
Ⓝ **Movie:** Arthur's Hallowed Ground

12:15
② **Movie:** What's a Nice Girl Like You . . . ? (1971). Brenda Vaccaro.

1:00
④ Rock 'n' Roll News
⑨ Wrestling Spotlight

1:05
Ⓢ **Movie:** The Wild Life

1:10
Ⓜ **Movie:** National Lampoon's European Vacation

1:25
⑤ **Movie:** From the Terrace (1964). Paul Newman.
Ⓗ **Movie:** The Final Option

1:30
⑪ Dempsey and Makepeace

1:45
⑦ **Movie:** Invitation to a Gunfighter (1964). Yul Brynner.

1:57
② News

2:00
④ Dancin' to the Hits
⑨ MTV Top 20 Video Countdown

2:30
④ This Week in Country Music
⑪ News

2:42
② **Movie:** A Little for a Life (1973). James Stewart. During a college stress experiment, a young student hangs himself, and the victim's father vows revenge.

2:45
Ⓢ **Movie:** A Christmas Story
Ⓜ **Movie:** Fanny Hill

3:00
④ **Movie:** The Stranger (1946). Orson Welles. Nazi war criminal settles in a small Connecticut town.
⑨ **Movie:** Land of the Pharoahs (1955). Joan Collins. Campy spectacle about the building of the pyramids.
⑪ **Movie:** Ten North Frederick (1958). Gary Cooper.

3:35
⑦ **Movie:** Island in the Sun (1957). James Mason.
Ⓗ **Movie:** Power

4:20
Ⓜ **Movie:** Creepshow
Ⓢ Target London

4:24
② **Movie:** The Magician (1973). Bill Bixby.

5:00
⑨ News
⑪ Insight

5:10
Ⓢ Bobby and Sarah

5:30
⑪ News
Ⓗ The Talk Show

SUN., NOV. 9

6:00
② Community
④ Here's Lucy
⑤ Black News
⑦ Ebony/Jet Showcase
⑨ In Depth
⑪ Christian Science Monitor
Ⓗ **Movie:** Grease
Ⓢ Joey and the Redhawk (Part IV)

6:30
② Young Universe
④ Joy of Gardening
⑤ Hour of Power
⑦ ⑪ Christopher Close-up
⑨ New Jersey People
Ⓜ **Movie:** Weird Science
Ⓢ Toby and the Koala Bear

6:45
⑪ Davey and Goliath

7:00
② Way to Go
④ Funtastic World
⑦ Faith for Today
⑨ Face-off
⑪ Mask

7:30
② For Our Times
⑤ Jimmy Swaggart
⑦ This Is the Life
⑨ Meet the Mayors
⑪ Voltron
⑬ Sesame Street (cc)

8:00
② Today's Business
⑦ Insight
⑨ Point of View
⑪ Heathcliff
㉛ Italian programming (concludes at 2 p.m.)
Ⓗ Fraggle Rock
Ⓜ **Movie:** Cocoon
Ⓢ Moonstone Gem

8:30
⑤ Bugs and Porky
⑦ Tiempo
⑨ Sunday Mass
⑪ Superfriends
⑬ Mister Rogers
Ⓗ **Movie:** Eleni

9:00
② Sunday Morning News
④ Visiones
⑤ Plastic Man
⑦ World of Photography
⑨ Oral Roberts
⑪ Josie and the Pussycats
⑬ Sesame Street (cc)
㉑ Nature
Ⓢ Faerie Tale Theatre: The Princess and the Pea (cc)

9:30
④ Positively Black
⑤ Danger Mouse
⑦ Eyewitness News Conference
⑨ World Tomorrow
⑪ Jem

10:00
④ Essence
⑤ World of Disney
⑦ America's Top Ten
⑨ Hour of Power
⑪ Super Sunday
⑬ Mister Rogers
㉑ Good Neighbors
Ⓜ **Movie:** Twentieth Century
Ⓢ **Movie:** Gremlins

10:30
② Face the Nation
④ McLaughlin Group
⑦ Hollywood Close-up
⑪ Three Stooges
⑬ Owl/TV
㉑ Mother and Son
Ⓗ **Movie:** The Bride

11:00
② Community
④ Meet the Press
⑤ **Movie:** Tarzan and the Slave Girl (1950). Lex Barker.
⑦ Siskel & Ebert & the Movies
⑨ New Gidget
⑬ Wonderworks
㉑ Agony

11:30
② Newsmakers
④ News 4orum
⑦ This Week With David Brinkley
⑨ Sunday Funnies
⑪ **Movie:** Abbott and Costello Meet the Killer (1949). Boris Karloff.
㉑ The Fall and Rise of Reginald Perrin
Ⓜ **Movie:** The Final Countdown

12 NOON
② This Is the NFL
④ First Estate: Religion in Review
⑬ Capitol Journal
㉑ Wonderworks
Ⓢ The Paper Chase: The First Year—An Act of Desperation

12:30
② NFL Today
④ NFL '86
⑤ **Movie:** The Nutty Professor (1963). Jerry Lewis.
⑦ Business World
⑬ Inside Albany
Ⓗ Son of the Not-So-Great Moments in Sports

1:00
② **Football:** Washington vs. Green Bay (concludes at 4, approx.)
④ **Football:** Jets vs. Atlanta (concludes at 4, approx.)
⑦ Like It Is
⑨ **Movie:** My Bodyguard (1980). Chris Makepeace. Delightful comedy-drama about a teenager who hires a fellow classmate to protect him from high school bullies.
⑪ **Movie:** McHale's Navy Joins the Air Force (1965). Tim Conway.
⑬ Firing Line
㉑ Discover: The World of Science
Ⓢ **Movie:** Stop, You're Killing Me

1:30
Ⓗ **Movie:** Movers and Shakers
Ⓜ **Movie:** Just the Way You Are

2:00
⑦ Greatest Sports Legends
⑬ Great Performances
㉑ Entrepreneurs
㉛ World TV Presents

2:30
⑤ **Movie:** The Great Train Robbery (1979). Sean Connery.
⑦ **Movie:** Dreamer (1979). Tim Matheson.
Ⓢ **Movie:** Jaws

3:00
⑨ **Movie:** Meatballs (1979). Bill Murray.
⑪ **Movie:** Take Down (1979). Lorenzo Lamas.
⑬ End of the Empire
㉛ Washington Week in Review
Ⓗ Not *Necessarily* the News

3:30
㉑ Tony Brown's Journal
㉛ European Journal
Ⓗ **Movie:** Kidco
Ⓜ The Max Headroom Show #8

4:00
② **Football:** Giants vs. Philadelphia (concludes at 6:30, approx.)
④ Super Chargers
⑦ **Movie:** The Shakiest Gun in the West (1968). Don Knotts.
⑬ The Story of English
㉑ Inside Albany
㉛ Wall $treet Journal Review
Ⓜ **Movie:** Jaws

4:30
④ Hollywood's Private Home Movies
㉑ Adam Smith's Money World
㉛ World Chronicle

4:35
Ⓢ **Movie:** Minstrel Man

5:00
⑤ Kojak
⑨ Greatest American Hero
⑪ Fame
⑬ The Africans
㉑ Wall $treet Week
㉛ Hello Jerusalem

5:30
④ Fight Back
㉑ One-on-One
Ⓗ Fraggle Rock

6:00
⑤ **Movie:** Airport 1975 (1974). Charlton Heston.
⑦ News
⑨ Buck Rogers
⑪ **Movie:** War Games (1983). Matthew Broderick.
⑬ Currents: The Porning of America
㉑ Wild America
㉛ U.S. Nippon Newscope
Ⓗ **Movie:** Grease

6:15
㉛ Business Nippon

6:30
② ⑦ News
⑬ Washington Week in Review
㉑ Profiles of Nature
Ⓜ **Movie:** Weird Science
Ⓢ **Movie:** Victor/Victoria

6:45
㉛ Newscope Special

7:00
② 60 Minutes
④ Our House
⑦ Disney Sunday Movie
⑨ Entertainment This Week
⑬ The Living Planet
㉑ Austin City Limits
㉛ Japanese Theatre

8:00
② Murder, She Wrote
④ Easy Street
⑤ Solid Gold
⑨ David Toma Show
⑪ Lifestyles of the Rich and Famous
⑬ Nature: The Galapagos Islands
㉑ **Movie:** Arise My Love (1940). Claudette Colbert.
㉛ First Edition
Ⓗ **Movie:** The Bride
Ⓜ **Movie:** Cocoon

8:05
Ⓝ **Movie:** A Test of Love

8:30
④ Valerie
⑨ Face-off
㉛ Mini Playhouse

9:00
② **Movie:** Monte Carlo (1986). Part I. Joan Collins.
④ **Movie:** Perry Mason: The Case of the Shooting Star (1985). Raymond Burr.
⑤ Star Search
⑦ **Movie:** Splash (1984). Tom Hanks.
⑨ New Jersey People
⑪ Love Boat
⑬ Masterpiece Theatre: Paradise Postponed
㉛ Leo Buscaglia
Ⓢ **Movie:** Death Wish

9:30
⑨ In Depth

10:00
⑤ ⑪ News
⑨ Hispanic Horizons
⑬ Creative Edge
㉑ Mystery!: Shroud for a Nightingale
㉛ Window on World Television
Ⓗ Son of the Not-So-Great Moments in Sports
Ⓜ **Movie:** Blow Out
Ⓝ **Movie:** Permanent Vacation

10:30
⑤ Sports
⑨ Meet the Mayors
⑪ TBA
Ⓢ Brothers

11:00
④ ⑦ News
⑤ Dream Girl U.S.A.
⑨ World Tomorrow
⑪ Odd Couple
⑬ Independent Focus Retrospective
㉑ God and Money
Ⓗ **Movie:** No Small Affair
Ⓢ Bizarre '86 (cc)

11:15
② News

11:30
⑤ Check It Out
⑦ News
⑨ It Is Written
⑪ The Honeymooners
Ⓢ **Movie:** Gremlins (cc)

11:45
② ⑦ Sports
㉛ Shopping Line

11:50
Ⓜ **Movie:** The Final Countdown

12 MIDNIGHT
② Barnaby Jones
④ Sports
⑤ Mission: Impossible
⑦ **Movie:** Family Plot (1976). Karen Black. Hitchcock thriller about a phony psychic who gets involved in a murder plot.
⑨ Jimmy Swaggart
⑪ Star Trek
㉑ New Television
Ⓝ **Movie:** The Horse's Mouth

12:30
④ Heroes: Made in the U.S.A.

12:45
Ⓗ **Movie:** Lifeforce

1:00
② Barnaby Jones
④ Off the Wall
⑤ Naked City
⑨ Joe Franklin Show
⑪ Tales From the Darkside

1:25
Ⓢ **Movie:** Jaws

1:30
④ Circle of Fear
⑪ News

1:35
Ⓜ **Movie:** Jaws

2:00
② News
⑨ **Movie:** Night of the Iguana (1964). Richard Burton, Ava Gardner. Tennessee Williams's great drama of genteel losers down on their luck in Mexico; strong cast.
⑪ Wall Street Journal

2:30
④ Visiones
⑦ **Movie:** Purvis, G-Man (1974). Dale Robertson.
⑪ **Movie:** Cheaper by the Dozen (1950). Clifton Webb.
Ⓗ **Movie:** The Clairvoyant

3:00
④ First Estate: Religion in Review

3:35
Ⓢ **Movie:** Victor/Victoria

3:45
Ⓜ The Max Headroom Show #8

4:05
⑦ **Movie:** The Last Remake of Beau Geste (1977). Ann-Margret. Foreign Legion spoof with good laughs and nice performances.

4:10
Ⓗ **Movie:** Q

4:15
Ⓜ **Movie:** Cocoon

4:30
⑨ Jackie Gleason Show
⑪ Grizzly Adams

5:00
⑨ News

5:30
④ Here's Lucy
⑦ Morning Stretch
⑪ News

NEW YORK REAL ESTATE

New York Real Estate is a weekly feature. **Special rates effective with the September 29, 1986 issue: $22.25** per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Add **$15.00** for NYM Box numbers. Display classified ads are available at **$280.00** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted for issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard, or Visa. **Real Estate Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0736. **Contact Harriet Bernstein for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

APARTMENTS
Furnished/Unfurnished Manhattan

Relocating Fortune 500 Executives— Bank Personnel. 1-4 bedroom. 935-8730.

***E 70s/Madison Ave*—**Near Carlyle Hotel. 1-2 BR. Sell or rent. Corporations welcome. 212-308-9195.

APARTMENTS/HOUSES TO SHARE

Linda Carrol's—Women's Roommate Referrals. Seen in Glamour. Largest selection. 51 E. 42 St. 212-972-9899.

APARTMENT/HOUSE SITTING

Will House Sit Anywhere East Coast— Mature cpl. Nov 20-? Write: NYM S827, PO Box 4600, NYC 10163.

CO-OPERATIVES/CONDOS
Manhattan

73rd St Between 1st & 2nd

DOORMAN-GARAGE

31' livingroom; 2 master bedrooms, diningroom, 2 baths, modern kitchen. 3rd floor.

A STEAL @ $325,000

OWNER

212-541-5188

11 5th Ave The Brevoort
Very large, luxury one bedroom, decorator-furnished co-op. New kitchen, new bathroom, new electrical, new thru wall a/c. Move right in. $375K. Principals only. Jerry Sussman (owner).
212-929-9110 9am - 3 pm
516-487-9765 evenings

WEA/Low 90s—Sunny, hi flr, classic 6. $450K firm. No bkrs. 212-628-8740.

PARK AVE 60's 9 RMS
EUROPEAN AMBIANCE

Beaut renov prewar, grandeur of an English home, unusual round gallery w/murals leads to gracious livrm w/ wbf, dinrm, cozy libr, gourmet kit, staff quarters. C/A, vus, 2 million. Exclus. Call Mrs. Lessuk

DAVID DAY REALTY 212-935-8700

TriBeCa/City Hall—*Must see to believe.* 47' of windows facing City Hall Park, 32' of windows facing north, 1500 sq ft of living space, 2 BR, 1 bth, mod kitchen, move-in cond. Have purchased elsewhere. Priced to sell. Asking $330,000. **212-943-0803/weekdays. 212-406-2249 eves/wknds.**

The Nicest 2000 SF Duplex In SoHo— 212-966-2072. Lo. mt. $560K.

CO-OP WANTED
Alcove studio or 1 BR in top-quality drmn bldg. Excellent condition only. Sell to us now, save 8% capital gains tax. 201-285-1000 ext 401 or 402 days only.

CO-OPERATIVES/CONDOS
Brooklyn

PARK SLOPE—15-story building facing park. Magnificent 2 BR co-op with 2 bth and terrace in high class, 24-hr drmn bldg. Garage on premises. Buy direct from sponsor (no board approval). Reduced for quick sale. $210,000. Maint $564.33. Call Mr. Fein 718-851-1100.

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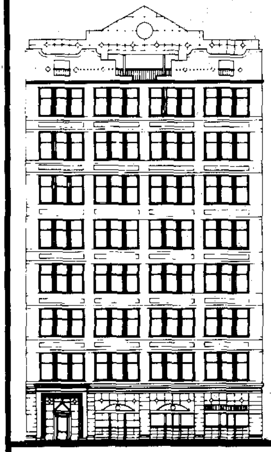
Manhattan

Town houses—Best selection available in NYC. Avery. 212-688-1644/772-8510.

40s WEST THEATER DISTRICT
CARRIAGE HOUSE
FOR SALE OR LEASE
3 stories, 2000 sq.ft., original flooring, fireplaces, details. All new systems. $625K, 10% down or lease at $5250/month. Owner 212-239-8721.



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70 architect designed condominium residences in an historic building located in one of New York's most exciting areas. Large studio, one and two bedroom units from 740 to 1790 square feet with all the qualities of a custom built home. Prices range from $160,000 to $570,000 and monthly common charges from $297 to $535.

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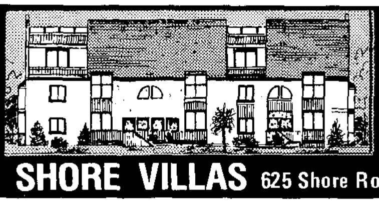
Zuberry Associates (212) 529-5522
Sales Office Open: Weekdays by Appointment
Weekends 11-4 P.M.

This is not an offering which can only be made by the Offering Plan available from the Sponsor.

HOUSES FOR SALE/RENT
Nassau-Suffolk



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LONG ISLAND

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Unique & luxurious 1-2-3 Bedrm Simplex & Duplex Town Homes. Features include vaulted Ceilings, Skylites, Bay Windows, Lofts, Terraces, Fireplaces & Private Garages. Pre-completion prices start at $165,000

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Complete Terms Available in an Offering from Sponsor

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Sunset Park/Bay Ridge—2 fam, 13 RM, elegant Victorian townhouse. All original unpainted detail incl: mantles, fretwork & built-ins. Designer kitc & gdn. Excel mechanicals, move in cond. Delivered vacant. $245,000. Owner. 718-439-8819.

HOUSES FOR SALE/RENT
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Pound Ridge Rental—1890 farmhouse, 2 BR. $1200/mo. 212-249-1935.

Pelham Pelham Manor 29 min NYC
LOCATION LOCATION
With room to roam, conven area, short walk to RR, charming & elegant, circa 1890. 6,000 + sq. ft. perfect for entertaining. Lg Rooms, fplcs, stone porch, 7 BR, 4½ bths, RecRm, for LivRm & DinRm, Lg Eat-in-Kit, patio, 4 car gar. 1 acre. Pel Hts. $595,000
ANN DE SANTIS, REALTOR
4550 Boston Post Rd. 914-738-1360

Bronxville Village By Owner
Elegant Tudor, choice loc, 5 BR, 3 bth, 2 powder rm, unique LR, DR, paneled library, fin bsmt, cent ac, superb cond, lo taxes. $830,000. **914-793-3288.**

HOUSES FOR SALE/RENT
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Keeler and Durant, Inc 203-438-2608
Mary K. Bogot 203-438-9760

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BOCA RATON, FLORIDA—For your real estate needs call **RON BACHRAD.**
J.W. Charles-Bush Realty
1-800-634-2233

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BRUCE REITER

LONDON PARIS HONG KONG SINGAPORE

NEW YORK REAL ESTATE

Continued from page 161

COUNTRY PROPERTY FOR SALE/RENT

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FAMILY HOMESTEAD
IN SUPERB CONDITION ON 8+ ACRS, Surrounded by Farms & Cradled by Corn Fields a Home which Smilingly Bespeaks—HERITAGE. The Divine 1732-1816 Home at Head of Long Tree-Bowered Priv Drive, is Enhanced by Brick "Courtyard", Kitc w/Huge Orig Fpl, DR, Chestnut Libr, w/Orig Fpl, SittingRm W/ Orig Fpl, Priv Guest Suite. Up—All 4 Lg Bdrs (One w/Orig Fpl) off Delightful Cent Foyer. Lg Priv Flower-Banked Pool Area, Sm Barn + Lg. Outbldg. $365,000
VALUED PROPERTIES
Specializing in "Unique" Properties
914-292-8222

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Lakefront, CT—Year-round cottage with 275 ft of lakefront on 5 wooded lots. Boating, skiing, fishing, 1 1/2 hours from Manh. 45 mins from ski hills. $175,000. By owner. 212-673-7788.

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Key West—12/27-1/3. The Banyans, lux dplx. Secluded yet steps from downtown, 2 pools, sleeps 5. $1500/wk. 914-967-0099

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914-698-2006/wknds & eves

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Berkshires—Charming 4 BR frmhse. Nr Brody, Jiminy. Nov-Apr. 212-873-6742.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with the September 29, 1986 issue:** one-time ad, $25.00 per line; four-time ad, $24.50 per line; eight-time ad, $24.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Add **$15.00** for NYM Box numbers. Display classified ads are available at $376.00 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0735. **Contact Diane Woodstock for billing procedures and advertising information.**

AIRLINES

Jetting To London—Daily departures avail on regularly scheduled airlines. Min. fare only $250 round trip. For resv & info, call 718-262-8058 btw 12:30-3:30.

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718-229-4500

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EastQuest...For Offbeat Travelers
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Big hotel discounts too!

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(Roundtrip from JFK)

Destination	R/T	Destination	R/T
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Amsterdam	458	Milan	519
Athens	595	Moscow	792
Bombay	1199	Munich	792
Cairo	660	Nairobi	1263
Copenhagen	684	Nice	648
Dakar	725	Oslo	723
Delhi	1049	Paris	549
Frankfurt	550	Rome	596
Istanbul	699	Stockholm	723
Lisbon	516	Sydney	1099
London	457	Tel Aviv	729
Madrid	499	Vienna	549
Malaga	599	Zurich	549

★ ★ ★ ★ ★ ★ ★ ★

CHINA • ORIENT • INDIA
VIA THE PACIFIC
(Roundtrip from JFK and West Coast)

Destination	East Coast	West Coast	Destination	East Coast	West Coast
Bangkok	$1114	$918	Kuala Lpr	$1148	$907
Beiping	1160	987	Manila	895	748
Bombay	1099	999	Shanghai	810	810
Delhi	1099	959	Singapore	1206	976
Hong Kong	799	799	Taipei	895	746
Jakarta	1056	1309	Tokyo	695	695

★ ★ ★ ★ ★ ★ ★ ★ ★

MEXICO & SOUTH AMERICA
(Roundtrip from JFK)

Destination	R/T	Destination	R/T
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Buenos Aires	799	Rio de Janeiro	849
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Offering by prospectus only

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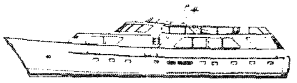

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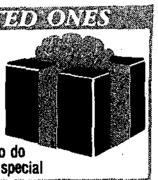

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STRICTLY PERSONALS

Goal: Child—Gay male, 33, professional, bright, handsome, healthy. Seeks female counterpart, 23-33, with class, looks, style - special relationship. NYM S831.

Wanted: Man Of Depth And Spirit—35-50, to share NY pleasures, country pursuits and future. I'm an adventurous woman; attractive, slim, caring, bright, open, Jewish, elegant. Looking for same, but believe in chemistry above all. Note/phone/photo, appreciated. NYM D391.

"Someday...You Will Meet"—So they say. My question is how and when?? Tall, good-looking, 28-year-old, Jewish professional seeks female counterpart for the "perfect couple." We share the desire for a close family, successful career, and a life style with all the finer things in it, especially each other. Note/phone/photo appreciated. NYM S827.

Young Man, 30—Seeks woman for love, companionship and travel. NYM Y691.

Marriage And Family Minded—Woman sought by handsome Irishman. 31-year-old entrepreneur whose wide variety of interests include traveling, boating, skiing and nice restaurants. Photo appreciated. NYM S754.

Looking For Romance—With a woman, 24-30, slender, pretty and sentimental, who wants to build a home with a man who can care and share. I'm a successful Wall Street exec, MBA, 34, 6'1", blue eyes, athletic, witty (half the time), who believes in commitment. I have many interests but if the chemistry's right, will work out all of the details as we go along. Note/photo, gets a reply. NYM F127.

Handsome, Bright, Integrated—Warm and communicative, successful Jewish professional, 33, seeks caring and pretty woman, for whatever may develop. Please include photo. NYC/NJ okay. NYM F128

Empty 180 Degree Park View—Apartment. Dynamic, handsome Jewish romantic, investor, 34, never married, nonsmoker. Needs to share life with a beautiful, creative, intelligent Jewish lady, able to keep her roommate sane, happy and healthy. Space to be filled with mutual love, tenderness, affection, kindness and sensitivity. If your act is together and you're ready to move, RSVP with design ideas, photo/letter/phone. NYM F129.

Hard-Working Writer—Who has been locked away by deadlines and natural shyness. In early forties, with a pretty face, fine figure, and nice children. Wishes to meet a kind and courageous man with a sense of humor and a sense of honor. Bio/photo/phone. NYM S817.

Good-Looking, Gay Professional—32, 5'10". Successful, charismatic writer/producer, with humor, seeks accomplished, attractive man who knows how to hold his own but would rather share it. Especially for a lifetime. NYM S830.

Stunning European Brunette—Ivy grad, professional, 32, seeks Mr. Right - in the guise of a tall, handsome, secure and sensitive gentleman of equal caliber, 35-50, with interest in building a joint future. NYM F133.

No More Irish Rover—Curvy lady seeks virile male to win her heart. We're both 30, tall, strong, warm, witty and wise; seek synergy not blarney! NYM Y679.

Share My Florida Apt—Your NY one and the world if you're my man. You're tall, financially secure, full of pizazz, and an arts and health enthusiast. I'm a very attractive Jewish widow, 5'10", 53, and full of love, laughter. NYM S824.

First-Rate Intellect Sought—Ex-high ranking government official, published writer, attorney, Ivy degree, athlete, 6'1", 170, age 37. Considered strikingly handsome, but lack of success with one relationship that counts. One source of failure: insistence that counterpart be mature, super bright, highly literate, creative (writers/artists preferred), politically liberal, tall, good looking. No Republicans, fashion plates, rampant materialists. Photo/bio note, please. NYM Y674.

Tall, Handsome, Stylish—International consultant, 38. Lives Brooks Brothers days, Charivari nights, loves Central Park in fall and Central Falls in Soho, has a crush on Whitney Houston and a love affair with the Whitney Museum, loves the Pointer Sisters and the Righteous Brothers, the Paladium on Saturday night and Vivaldi on Sunday morning. Looking for an intelligent, independent model, actress, lawyer or other professional woman, 21-35, with an interesting life and a stunningly beautiful look. Will answer letters that include photo and phone. NYM D371.

Dazzle Me—Tall, ruggedly handsome, humorous, fun-loving attorney, 32; worldly, warm and emotionally honest. Would like to relate to a beautiful, voluptuous, successful, smart, sassy, well-bred and very tall young lady, 20-35. I'll do my best to dazzle you back. NYM D411.

Menschette Enjoys Success, Outdoors—Seeks mensch 45-55. Photo. NYM S807.

Yuppie Preppie Professional—Seeks similar type female, 20-28, slim, cute, nonsmoker. NYM Y657.

Born To Run—Good-looking, easygoing physician-jogger, 38, interested in photography, sports and oriental cuisine. Seeks intelligent, pretty lady, 20-35, with good sense of humor, who is easy to talk to and affectionate. Photo/phone. NYM F130.

Handsome Jewish Male—32, seeks pretty woman. Photo. NYM S816.

Sharp-Witted Attractive Professional—Female, late 30's, with traditional values, Forest Hills resident, seeks romantic, refined counterpart, 5'10" plus, for quality relationship. Photo/phone. NYM D385.

Classy, Caring MD—A rare combination of compassion and tenderness mixed with great looks and terrific success, mid-30's. Seeks a loving, ravishing, Jewish sidekick, tall, 29 or less, no cigarettes, to share love and marriage. Note/must enclose photo for reply. NYM F131.

One In A Million—Sexy, blue-eyed, 5'10", 39, man of substance, seeks pretty, fun-loving woman. Photo. NYM S832.

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Man, Strong, Gentle—Seeks playfully wicked best friend. NYM S819.

Do You Want A Real Man?—Kind, caring, honest, down-to-earth, incredibly successful president of major corporation, age 41, divorced, no children, does not partake in the singles scene, ultra sophisticated, very bright, excellent personality, handsome, 6' tall and thin. Sounds too good to be true but it is. My career does not allow much time to socialize therefore this ad might work in meeting a beautiful, charming, sophisticated lady to develop a friendship and possibly more. Kindly enclose a photo. NYM F134.

Psychotherapist, Tall, Sensitive—54, home in New England, seeks attractive, intelligent, sensitive woman, 30's-40's. Phone/photo, preferred. NYM S820.

Polished Pebble On Silk Route—Attractive, vivacious, oriental designer, 33, has passion for multifaceted, quality living. Seeks cultured professional male who is strong, but sensitive enough to cherish emotional give and take. If you believe in sharing tireless pursuit of goodness, knowledge, joy and laughter, then we should meet. NYM S821.

Self Aware—Single, Jewish female, 39, sensitive, unpretentious, attractive, seeks romance with attractive, intelligent gentleman, 35-45. NYM D330.

Handsome, Successful, Intelligent—Male exec, 5'11", 165, very young 40; exciting life style, Manhattan resident, car collector. Seeks very attractive woman, in shape, sophisticated, sensual, 23-38. Phone/photo, please. POB 136, Gracie Sq Sta, NYC 10028.

Happy-Go-Lucky—CT executive, self-employed, secure, caring and witty; seeks CT lady who loves life, hugs, adventure, romance. NYM Y567.

Handsome, Tall Male—Looking for lovely female who wants to blend fun with compassion, enjoys the outdoors, plus sophistication, music and good cooking. Height, humor, sense of adventure - a must. Note/photo. NYM S765.

Iconoclastic Entrepreneur—41, 5'10", 185 lbs, enjoys the quest for outrageous wealth. Seeks non-smoking, career-oriented female who must be 28-34, 5'5" or more, slender, very pretty to beautiful and is justifiably egotistical in a congenial way. Note/phone. NYM Y595.

Go Ahead-Make My Day!—28, single Jewish male, MD, tall and athletic, and not afraid to take a chance; looking for slim, intelligent woman, non-smoker for possible? If you can enjoy everything from pizza and a movie to fine dining and the Philharmonic, then you might just (make my day). Photo/note. NYM Y598.

Romantic, Sensitive, Successful—Very attractive lady with zest for living, seeks male counterpart, 45-60, who has sense of humor, enjoys the arts and travel. Note/phone/photo. NYM D397.

The Embassy Ball—Is where we'll say we met. If you are the 'one-in-a-million' lady whose fate needs help in finding this 'one-in-a-million' man, consider: 39, tall, Ivy-league look, world traveler, leader, highly creative and successful entrepreneur, warm and enthusiastic. Seeks the type of woman whose special presence, although lovely, intimidates most men. Must be tall, slim, brunette. Your favorite embassy and a photo, s'il vous plait. NYM D268.

Are You Looking For That—Independent entrepreneur who still can offer you her feminine ways? Here I am: Italian, 25, beautiful and enthusiastic, with flair and style, seeking a gentleman who is financially secure, to build an empire together. Let's be spontaneous! Phone/bio/photo. NYM D286.

Romantically Seeking Best Friend—And love of my life. Is variety your spice in life? Do you like Bach and rock, ballet and the Palladium, travel and quiet times at home? I'm a tall, thin, attractive career woman. Are you tall, secure, handsome, 35-45? If so, send photo/phone/note. NYM Y592.

Attractive, Successful—Eager to enjoy the best and more. Jewish female, 42, 5'4", enjoys theater, travel, reflective walks. Seeks educated, secure, fun loving Jewish man. NYM Y665.

Successful International Businessman—Male: 5'11", trim, Oriental, educated, handsome, intense, generous, refined, discerning, active, sense of humor, dynamic. Seeks lady: 30's, elegant, classic, beautiful, intelligent, vivacious, accomplished, artistic, sophisticated, feminine, independent, appreciates Asian culture. For sharing friendship/relationship including: cultural events, conversation, books, travel, dining/entertaining, dancing, horseback riding, tennis. Letter with photo, nice. Exchanged. NYM D298.

Gentlemen, Please!—Nice normal female, seeks nice normal male to make each other crazy. Attractive, spirited professional, 34, with eclectic cultural and athletic interests. Bio/photo. NYM D332.

Chance Of A Lifetime—For special man, 25-35, who is successful and attractive with old-fashioned values and a good sense of humor, for one-of-a-kind, tall, thin, green-eyed, golden-blond beauty, 27, who has it all except for a sweetheart. Letter/photo, please. NYM Y616.

Businessman By Day—Musician by night. Handsome and very fit at all times. I'm 29, and looking for an attractive, intelligent, non-smoking woman, 27 or younger. Note/phone. NYM Y617.

Pretty, Slim, Catholic Lady—39, health professional, never married, resident of Queens, NY; traditional, educated, well-traveled. Seeks professional gentleman, 39-50, of integrity for partnership in life or companionship; to share life's pleasures. Photo/note/phone. NYM S778.

No Games—Single white female, Catholic, 31, 5'6", slim, smoker, marriage-minded; seeks single, white Catholic male, 32-40, 5'9" or taller. I like music, movies, dining, dancing. I am honest, romantic, sincere, old-fashioned, Queens resident. Note/phone. NYM D410.

Young-Looking Widow—50, charming, pretty, 5'3", enjoys good things in life. Seeks uncomplicated, sensitive but strong, handsome gentleman for fun and romantic relationship. NYM Y618.

Long-Lashed, Brown-Eyed—Vivacious, Jewish, female manager, 37, seeks honest, Jewish male who likes quiet dinners, warm conversation, jogging, music and laughter. Photo/note. NYM Y619.

A Friend And Lover—*Is what this strikingly beautiful, 5'9", brunette, NYC photographer is missing in her life. If you are* a man in your mid 40's to 50's and feel, as I do, that life's pleasures should be shared with someone you care for, we should meet. NYM D323.

Beautiful And Tender Woman—Creative professional, 41, tall, athletic, sensitive, funny and wise. Wishing to be with a loving, accomplished, fit, honorable and emotionally aware man. NYM Y620.

You Won't Find Many Of Us—Like this out there, so read on. Great-looking male in his early 40's, with a dynamite sense of humor, who is extremely successful and owns his own business; enjoys tennis, sailing, traveling, good restaurants and is in love with life; is looking to meet a really super-looking, all-American type woman with a personality to match. Photo, a must. NYM D324.

Hear Ye! Hear Ye!—*If you are a nice* Jewish man, 28-36, write this beautiful, bright, down-to-earth gal, who's been looking for the man of her dreams. It may be you, you or you. Photo, necessary. NYM Y621.

This Ain't No Disco—This ain't no fooling around. A real nice guy, 33, tall, handsome, successful, Christian, has had no luck (surprise!) at Palladium, Area, etc. He is uncommonly bright, creative, straightforward and considerate, plus he has a wide variety of cultural and athletic interests. Why not drop him a line? Photo, appreciated. NYM Y623.

In Your Sixties—Are you a cultured man (sensitive, sophisticated, distinguished, financially secure), hoping to share your zest for life with the joie de vivre of a European woman (charming, attractive, warm, caring, cheerful, artistic, chic, slim, in intellectual profession)? Be a good sport and reply. NYM D325.

Is The Chemistry There?—Intelligent, attractive, vivacious, Jewishly-committed woman, 30, seeks caring, fun-loving, professional man. Together we can spark something special. NYM Y624.

A Handsome 28-Year-Old Jewish Man—Searching for a pretty angel with a broken wing. Looking forward to your response. Must send photo. NYM D326.

Ad Of The Year—6', fit, very handsome, highly successful, honest, cultured, romantic man, seeks special "no games" lady, 26-36, with model looks (tall, slim, pretty) yet sweet and bright. A lot to ask? A lot to offer! Photo, please. NYM S786.

Ethical Vegetarian/Marathon Runner—With handsome face, sinewy body and quick mind, seeks female counterpart. I am 51, sensitive, aware, financially secure and wear natural fiber clothes. Dislikes include: Reagan, Rambo, furriers, New York accents, gold chains and smoke. Photo, helps. NYM D327.

Athletic, Successful, Very Handsome—Professional Jewish male, 27, seeks bright, beautiful, very athletic and happy woman who knows what she wants. Note/photo. NYM Y626.

Can't Dream Alone—Very eligible male looking for that very special lady, 25-32, to share dreams in a real serious relationship. Must be very attractive, good figure, warm and affectionate, smart and a good sense of humor. Sounds just like me - it's a natural match. Photo/note/phone, a must. NYM D328.

Pretty, Earthy Female—Professional, 34, creative, warm, vibrant, funny. Seeks attractive professional/educated male, 30-40, for caring/sharing relationship. Sense of humor, a must. Photo. NYM Y627.

Attractive, Caring, Ivy-Educated— Woman lawyer, seeks man of substance and wit, 40-50. Likes arts, good conversation, good times and travel. NYM S833.

Sensitive, Communicative—Giving, attractive man, 39, looking for a woman with like qualities. I am looking for a serious relationship, with a life of sharing as a goal. Sharing, talking and enjoying each other - that's important to me. Phone/note, please. NYM Y631.

Handsome! Sensitive! Italian!—Exec! Seeks beautiful lady who wants to be loved and admired being herself. If you are 36-45, warm and truly beautiful, send photo with note. NYM Y625.

Exceptional Woman—Beautiful, sensual, tall, blond, 26-year-old, slender with nice legs. A classy, intelligent and caring lady, wishing to meet a warm, compassionate man she can adore, who is 29-40, preferably dark-haired, trim, successful, highly intelligent and attractive. Bio/photo/phone. NYM D329.

Tennis Enthusiast—Talented pianist, pretty, Jewish gal, seeks bright male, 40-48, to laugh, love, share. NYM Y628.

Friendly, Witty, Pretty—Petite, Jewish doctor, 27. Enjoys classical music, walks, tennis, TV and popcorn, good books - and good company. Bio/photo. NYM D331.

First And Last Ad—Sincere, unselfish, happy, 5'7", slim lady, 50 plus, not bad-looking. Many interests: art, bridge; golf duffer. NYM S784.

Tender, Intelligent, Japanese—28, seeks pretty lady, interested in Japanese culture and who enjoys museums and film. Photo/phone. NYM Y629.

Wanted: Male Preppie—Jewish, 29-35. Khakis, etc. Note/photo. NYM Y633.

Wanted: Sensual, Intellectual Woman—Provocative, pretty. Wanted by MD/writer, 33, 5'10". Interested in romance, ideas, indulgent living. Photo. NYM D333.

Attractive Attorney—Sophisticated, warm woman, 29, Christian, seeks caring professional man. NYM S792.

Northern NJ—Pre-professional, green-eyed, pretty blond, 46-year-old. Seeks nice-looking, intelligent and successful man for significant relationship. Photo, please/note/phone. NYM S787.

Attractive Surgeon—Seeks caring, professional Catholic woman. Preferably tall, slim and attractive, 26-35, with traditional values, for marriage and family. Photo/brief bio, please. NYM S788.

Someone Special—Single Jewish female, 24, pretty, 5'4", slim, sincere and sensuous. Seeks male counterpart, adventurous and handsome, for possible future. Photo/note. NYM S789.

Exotic, Athletic, Magnetic—Green-eyed, petite, 28, Jewish female, health professional; seeks dynamic man, 28-34, for tennis, cycling, travel and fun. Witty athletes with photo/letter apply. NYM Y630.

Are You Handsome? 26-32?—NY/NJ professional, 5'10" or over? Warm, sincere or romantic? I am very attractive, sensitive, Christian, NJ female who would like to share life's wonderful experiences. Photo/phone/bio. NYM Y632.

Attractive, Intelligent Female—27, 5'8", seeks highly ambitious, well-educated Jewish male, 28-32, over 6', with business and cultural interest. NYM S790.

Matchmaker, Matchmaker—Make me a match. Find me a 50-65, single, white, Jewish male. He needn't be handsome, a scholar or rich as a king - but it helps! Note/phone/photo. NYM Y634.

Widower, New To Singles World—Would like to meet fashionable lady, 45-55, for dressy social events and relationship. Photo, optional. NYM S791.

Guaranteed Good-Looking—45, Jewish male, president of successful business. I am an incurable romantic with good sense of humor; good listener with traditional values. Seek warm, sensitive, loving, beautiful woman, 28-40, who likes to hug and be hugged, loves to laugh, take country walks in springtime, for friendship/marriage. Note/phone/photo, appreciated. Will reciprocate. NYM Y635.

Jewish Accountant, 25—Seeks pretty Jewish Manhattanite. Photo. NYM S793.

Manhattan Man, 6'1", Divorced—Wants new relationship. Seeks woman, 30-40, non-smoker, to share evening meals at home or out. My goal is to lose about 25 lbs. If you want to lose weight, let's see what we can do for each other. Photo, optional. NYM D335.

I Wear It Well—Pretty, sophisticated, trim, vibrant, 41, account exec, seeks good-looking, stylish, successful man to share the good life. NY/NJ. Photo, a must. NYM S794.

Brrr, It's Cold—Seek smart, strong, wonderful man, 40's-50's, for sharp, green-eyed, extra pretty lawyer, 41. NYM D336.

Female Wanted—NY/Westchester, for loving, caring, sharing, fun times, possible serious relationship/marriage. You should be very pretty, 26-36, slender, warm and sensual. I am an attractive, decent, caring, successful professional male, 48, 5'11", 165. My interests include: fine dining, dancing, music, boating, travel, etc. Note/photo. NYM Y637.

Intellectually Superior, Worldly—Gentleman (39-65) wanted by beautiful Oriental woman to father our beautiful, intellectually superior children. Am desirous of leaving the hustle and bustle of a superficially glamorous, high profile career to raise a family and create harmonious home for honorable future husband, am 32, but can pass for 24; consider myself very attractive (*many say gorgeous, some say* cute). Very sincere, passionate, discreet, highly selective, attracted to power; have a passion for excellence. Loving, warm, emotionally supportive, nurturing, loyal, faithful, creative, spiritual, physically fit. Health and family-oriented, conservative, traditional (this is the most daring thing I've ever done in life!). Sweet, spontaneous, caring, sensual, sexy, bright; have high morals; meticulous in detail. Enjoy snuggling up under a warm blanket at football games, going to basketball, baseball and hockey games; would like to go to the Army/Navy game this season. If you are a man who has been too heavily engrossed in building your own empire to have any time to properly meet the right woman, you're the man for me! I find a stimulating mind extremely sexy! Ideally, you should have an MBA from Harvard, Yale, Stanford, Wharton, etc.; could possibly be included in the Forbes 400 (if you had the emotional support *of a loving wife—perhaps a* diamond in the rough, but I'll make you *shine. If you already shine, I'll make your* brilliance glisten even brighter!). Driven by success; worldly, culturally sophisticated, affluent, pro-Reagan caucasian; have an intense desire to be the best in your field(s). Not into drugs or alcohol; not intimidated by the success of your future wife; desire that your marriage partner be your best friend, lover, and partner in life forever. Cuddly and softhearted in relationship with future wife, but ruthless in business. Powerful, giving, loyal, truthful, faithful to future wife; involved in high finance and world affairs. Interested in Oriental culture, well-read, have a passion for excellence, wouldn't mind having a gracious home in Bel Air, in addition to a splendid home in Manhattan (maybe Fifth Avenue or Central Park South, etc.,). Enjoy the theater, travelling, and the laughter of children. May not personally run for public *office, but you could be responsible for* putting the right man in the White House. *Prototypes:* Donald Trump, Mortimer Zuckerman, Henry Kissinger, Sid Bass, Ted Kennedy, Ted Turner, Lee Iacocca, Arne Ness, etc. I'm not asking for too much. I know what I want and I know you're out there. You would normally never answer a personal ad, but this is so intriguing and unique that you can't help it. I realize that no one is perfect—you need not be—I am not either; but, if you have most or all of these qualifications, please send an in-depth letter to me on your letterhead with your phone number and address, along with your sincere marriage proposal. Photo is desired, though you've probably been too busy to ever have one taken—but looks are not important—only the heart and mind. In what city shall we rendezvous? Let's spend New Year's Eve together, and explore the Orient on our honeymoon before coming back to *create our own dynasty and build our own* empire! Love happiness beyond your imagination *awaits you with open arms!* All sincere replies will be answered, so only the sincere need apply. On my honor; absolute strictest confidence guaranteed. Looking forward to hearing from you at: P.O. Box 11342, Beverly Hills, CA 90213-9998.

STRICTLY PERSONALS

Green-Eyed Redhead—Attractive, Jewish, 32, 5'6", 119 lbs, Manhattan ad exec. Seeking essence of Michael Douglas/Kevin Kline/Al Pacino. Do you possess a strong sense of self? Are you sexy and witty, 35-45, 5'10" plus, successful, seeking best friend/lover and partner in crime? Note/photo/phone. NYM Y636.

Grown-up Woman—With social consciousness, seeks man, 30-45, who swears by Zabar's, Motown, Beethoven; politically progressive and knows no shame in being "well-off". No investment bankers with yellow ties! Note/photo. NYM S795

Sultry Swimmer—Pretty, bright, slim woman, 30's. Loves traveling, movies, the outdoors, culinary arts, candlelight, romance. Seeks warm, sensitive, secure man, 33-45, who enjoys a good time and new horizons. NYM Y638.

My Looks Are Great—My play is rough. I go to work, I think I'm tough. But there's one secret which I'll share. I really love my teddy bear. Jewish gal, 45, pretty, seeks teddy bear substitute. NYM D337.

Beautiful, Sophisticated, Professional—24, Jewish, seeks successful man who enjoys a finer lifestyle. Note/phone/photo. NYM Y639.

Secretary To Celebrity—Pretty, 49, seeks attractive male to 56. NYM Y640.

Fit For Life—6'1", 31, Jewish businessman/athlete; looking for down-to-earth woman, more concerned with her health and fitness than what restaurant she's in or what label she's wearing. Intelligence and humor can't hurt. Photo, helpful/note, a must. NYM D338.

Handsome Male—Jewish, 33, 5'10", professional. Enjoys travel, music and long walks. Seeks warm, very pretty, slim female. Please send photo. NYM Y641.

High Caliber Male—36, athletic, funny, cerebral, passion for wind and waves, seeks a spirited woman. NYM D339.

Objective, Baby—Professional man, 47, intelligent, financially secure, wishes to meet a woman, and have and raise a child. Let's talk. NYM S796.

Go For It—A sensitive, successful, good-looking Jewish male, 32, 5'6". Has everything except you: a genuinely warm, unpretentious, attractive Jewish female to bring flowers to, write songs for and share myself with. Would love to hear from you. Photo, appreciated. NYM D340.

Equal Partnership Desired—Assets: tall, slim, pretty, 32-year-old, professional female; blond hair, blue eyes. Liabilities: few. Capital: lots of fun and great heart. Seeking partnership with tall, bright, charming Jewish male, willing to make an investment to double life's pleasures. NYM D341.

Sparkling, Pretty, Tall—Or is it pretty tall (5'9")? Bright, professional woman; loves tennis, traveling, theater. Seeks solid, successful man, 35-50, to share my wit and warmth. NYM D343.

Leading Lady Needed—Single white male, 34, 5'10", 145, holding auditions for co-star for long-running play. Act one: we meet and get to know each other. Acts two, three, four remain to be written. POB 134, Yonkers, NY 10710.

Seeking Oriental Or Latin Lady—I'm a handsome, athletic physician, 32, who is funny, warm, caring; looking for woman with same attributes. Photo. NYM S797.

Retired Government Servant—Mid 60's, widowed, no heirs, fair health. Seeking slim, fair (about 5'3", 115), simple, music and home-loving lady, Brooklyn preferred, for lasting relationship. NYM D344.

Let's Be Special—Jewish male, MBA, 31, NYC resident/LI roots, earthy, good-looking, sensitive. Seeks slim, pretty, independent, vibrant professional for sincere relationship. Phone/note/photo, desired. NYM D345.

Tennis Anyone?—Tall, slim, attractive, fun-loving Jewish brunette, looking for a special match on or off the court. If you're a huggable, humorous, bright, caring male, 27-37, enjoy the city and country, send note/photo. NYM S798.

Happy, Romantic Man—35, tall, large, rugged, ruddy; likes computers, hiking, having fun. Seeks non-smoking woman, 25-45, soon. POB 72, Paramus, NJ 07653

Eligible Bachelor, Seeks Counterpart—Handsome, muscular, 6', Wasp; worldly, charming, cultured, dynamic achiever, 37, sure to please a most discerning, brainy beauty. Photo. NYM D346.

Handsome, Wealthy And Shallow—Not me! Unpretentious, non-yuppie white guy, 37, 5'8", seeks female counterpart, 28-35. Honesty and sense of humor, a must. NYM S799.

Businessman, Unconventional—Successful. Is looking for the one...Are you small of body (4'9"-5'1"), large of spirit, intellectual, fun-loving, tactile, hippie-based female, 20-45?...to grow with along similar paths, hopefully forever...If it's not you, think of a friend. Will be eternally grateful. Photo, a plus. NYM D347.

Well-Educated, Established—Woman, medical specialist, 5'8", medium build, Jewish, 39, traveled (Alaska, Russia...), interests in theater, dance, world arts; seeks male counterpart for friendship and possible long-term relationship. NYM Y646.

Bright, Caring—And fun-friendly, Catholic, Wall St man (26, 5'10", 160 lbs), seeks warm, athletic woman for dancing, fall walks, Vermont skiing, jazz and drinks by a fire. NYM Y647.

European Businessman—Handsome, 5'9", 140, 40's, Jewish, cultured, charming, selective, for serious relationship with a beauty, 25-35, over 5'5", without children. Photo/phone. NYM D352.

Spunk And Verve—A touch of nerve, style and class, describe this lass, 28. Seek smoke-free Jewish man with wit, panache, brains to match, to share cultural pleasure, fun and adventure. Dancing a plus. NYM Y649.

Classy, Charming—Woman of character. Beautiful, bright, 5'5", slim, late 40's, Jewish, successful. Active life style. Enjoys music (classical and jazz), NYC theater, dining, travel, sports, etc. Would like to meet man of accomplishment and depth, with sense of humor. NYM S803.

European Woman—Beautiful, 5'8", 35, slim, seeks successful, marriage-minded Jewish man. Photo/note. NYM D353.

I Wanna Touch...—Your heart. Cute, Jewish female, 27, looking for real great guy, 27-35, for real great hugs. A bit husky okay, and cuddly. Let's share autumn in the city. Note/phone. NYM Y643.

Pretty, Slim, Financially Successful—You are a man between 48-60: attractive, well-dressed, sensible, educated, smart, funny, very financially secure, busy, competent, happy, loyal, even-tempered, generous, affectionate and have a wonderful long-standing relationship with your work, family and friends. You do not want to marry, advocate separate residences, never boring and rarely disapproving. Describe yourself honestly and we'll be happy. I promise, because I'm a real winner. NYM S800.

Pretty, Intelligent, 27—Own business. Enjoy dining, dancing, travel, skiing, movies, beach, adventure. Open, supportive, affectionate. Seek similar, handsome, ambitious man (25-30) for possible relationship. Phone/photo. NYM D348.

A Good Friend—With an appealing smile. Jewish woman, MBA, 31, who is kind, playful, funny, smart, well-educated, 4'10" (looks 5 feet), seeks man 30-40, who values these qualities and wants a relationship. NYM Y644.

Hedonistic Feeling—Blue-eyed, trim, athletic NJ male, 39, seeks female NJ counterpart to enjoy life to the fullest. Must love the sun, NYC and all the pleasures that life has to offer. NYM D349.

Cute Blond—45, realtor, like opera. Seeks fit, secure Jewish man, 40-55. NYM D350.

Pretty Irish-Italian Female—Film executive, 33, looking for love with the proper stranger. Casting for attractive, stable, creative male lead with good comic timing. NYM Y645.

Start The New Year Right—This handsome, dynamic, self-confident, 29-year-old, Jewish gentleman, always receives great reviews as a mensch. Seeks pretty, young lady, 19-30, who is lively, honest, affectionate, sincere, with a great zest for life, for role of leading lady. Out-of-towners, welcome. NYM Y650.

Highly Successful, Great-Looking—Wall Street exec, 37, 6'2", 190 lbs, leads very active life style. Loves fine dining, romance and adventure. Seeks tall, thin Jewish beauty who is vivacious, quick-witted, fun and slightly wicked. Note/photo, a must. NYM D354.

Zesty Blond Beauty—35 (look 25), Jewish, creative, smart. Seek handsome, evolved mensch. Photo/bio. NYM Y651.

Beautiful, Sensitive—Exceptional, slender, educated woman, would like to meet extraordinary, self-confident, adult male, 40-55, with spontaneity, warmth and style for joyous time, commitment. Photo/phone. NYM Y652.

Help Me Make My 36th Birthday—The best one yet. Attractive, thin, successful, 5'8", female; enjoys sports, music, theater and dining out. Seeks a caring man (35-45) who'll make my birthday wish come true. Photo/phone. NYM D356.

Extremely Good-Looking Professional—Athletic, sincere, sensitive, 5'9"; enjoys sports, theater, travel. Seeks very pretty, trim Jewish female, 26-33, for relationship. Photo!! Non-smoker. NYM S804.

Slim, Pretty Artist—With own business who loves the country in the summer, the city at Christmas, travel any time; seeks regular guy, 35-45, who's financially secure, with a sense of humor about life. Photo exchange/short bio. NYM D355.

Mensa Mind, MD—Music maven, seeks appropriate, real woman, 40's, who can satisfy addiction to life, people, beauty. Note/phone/truth. NYM Y653.

Love And Happiness—Good-looking, sincere, honest man, 40, slim, 6', seeks sensitive, intelligent, pretty woman to share fun, romance and each other. Photo/phone. NYM S805.

Very Pretty, Warm—Affectionate, fun-loving LI psychotherapist, 40, 5'5", 118, seeking an intimate, committed relationship with an emotionally and financially secure man. Photo, please. NYM D358.

Widower, 58—Financially secure, athletic, seeks honest, caring relationship with woman, over 39. Bio/photo, please. NYM S806.

Seeking Eclectic Man Of Quality—Trim, dynamic, 55 plus, at least 6', and at this point in time truly missing a feminine touch. For shapely Manhattan lady; vibrant, warm, good company, good to look at, sensuous and still vulnerable. Photo, appreciated. NYM Y654.

Attractive Attorney-Musician—Slim, young mid 40's. Likes: classical, jazz, pop music; jogging, tennis, beach. Would like to meet single, attractive, funny, established professional man, 40-50. Integrity and positive attitude, essential. Non-smoking. Note/photo/bio. NYM D359.

"I Know A Maui Girl..."—She lives in Waikapu"... where she is the only Jewish intellectual on the block. Attractive, smart and solvent, she seeks a man in his 40's with a kind heart, quick mind and a few sexy moves. Hawaii calls, so write already. NYM D360.

Beautiful, Green-Eyed, Light Red Hair—Artist, fun and loving, 40's, seeks Jewish, attractive, well-established, affectionate, together guy. NYM D363.

Warm NJ Gal—38, 5'2", seeks fun, sincere professional man for quiet evenings, sharing and hugs. NYM D364.

Romantic Parisian—Divorced, sincere, caring, easygoing, handsome, 60's, 5'8", 175, seeks lady, 50-55, for loving relationship. Phone/photo. NYM D365.

So You Never Thought—You'd be looking into the Personals section - why not? Jewish male attorney, 5'5", would like to meet Jewish female, 25-30; bright, professional, attractive, slim, who enjoys wine, classical music, jazz, walking and who doesn't want to look into this section again. NYM Y655.

Intelligent, Handsome, Gentle—Yet very athletic and full of energy. Professional Jewish male, 28, 5'10", seeks bright, attractive, cultured lady for lasting and mutually fulfilling relationship. NYM D366.

Musician-MD, Gentlemanly—30, serious/playful, classical/jazzy, seeks gentle, creative woman with sparkling eyes. Photo/note/phone. NYM D367.

Successful Manhattan Attorney—42, tall and trim, divorced, seeks professional woman, 35-42, with class. NYM D369.

Be The Envy Of Friends—Handsome physician, 52, seeks that lady with special qualities. Bio/photo. NYM D361.

Petite, Petite, Petite—Very handsome, 50-year-old, divorced businessman, seeks petite lady, to age 50. Must be very attractive. Photo/phone/note. NYM D362.

Best Of Both Worlds—Country charm; city sophistication. Southern CT widow, 48, 5'7", attractive, loving, cultured, professional. Seeks witty, worldly, accomplished male. Bio/phone. NYM D368.

Single Mom—Warm, professional, 40, seeks bright, loving man. NYM D370.

Stunning, Slim Brunette—5'7", traveled, informed, jogger. Seeks warm, intelligent, stable, accomplished, white man, to 62, to share new experiences. NYM Y656.

Very Pretty Doc—25, sassy, petite, seeks a terrific guy - handsome, Jewish, professional - to laugh with and to prove the existence of the marrying mensch. Photo, appreciated. NYM D409.

Beautiful Inside And Out—Bright, fit, professional, 39 and 5'9", enjoys sports. Seeks personally and financially successful man to brighten the winter ahead. NYM Y658.

Manhattan Woman, 42—Intelligent, pretty, Jewish, a bit academic, seeks man for wonderful relationship. NYM D373.

Slim, Sexy, Intense—Penetrating eyes, sharp mind, very giving to the right man. Petite, dark, Jewish, 36. You are a handsome, exciting, soft-spoken Jewish professional, 32-42, who gives as much as he takes. Photo/bio/phone. NYM S808.

Southern CT, Divorced—Successful Jewish male, early 50's, children grown. Well put-together physically and emotionally. I am very real, very alive; enjoy skiing, tennis, flying, hiking, exploring. Also theater, fine dining, dancing, cooking, quiet times at home. Seek to share these activities and the rest of my life with similarly active lady, 40's, non-smoker, no drugs. Brief bio and recent full photo, please. NYM D374.

Black Tie Elegance—A timeless beauty and charmer since 1949, who is oozing with personality, good looks and refined tastes. I have a passion for living to the limits - and am very decisive who I share fun with. Would like to discover a cavalier, magnetic man who can be a 'smarty-pants' if his finesse shines through. This tycoon's good looks and affluent life style will be fascinated when you surrender to this seduction. When you're the best you see things differently. NYM Y659.

Warm-Hearted, Attractive Oriental—Seeks sensitive but witty gentleman, 45-50, who enjoys water sports and word games. Photo/phone. NYM Y663.

Vibrant, Pretty, Slim—Warm gal, spiritually oriented, loves music, dancing, tennis; seeks male counterpart, 45-56, for a relationship. Photo/phone. NYM S810.

Attractive, Artistic, Articulate Blond—Seeks man, 33-45, witty, intelligent and well-rounded - perhaps a cosmospolitan Hawkeye Pierce. To share art, music, films, riding, rafting, NYC and the possibility of a sincere, supportive relationship. Photo/phone. NYM S811.

Know You're Out There!—Male, 27, attractive, warm, Jewish professional, climbing ladder of success, seeks sincere, cute, Jewish female, 22-26, to join him in the ascent. Phone/photo/bio. NYM Y660.

Special Edition—Jewish female, 25, 5'4", very attractive, caring, witty intelligent and very successful. Looking for a Jewish man, 27-32, tall, good-looking, intelligent, honest and successful. I enjoy traveling, Broadway shows, concerts, beaches, meeting new and exciting people. I'm looking for someone special to share my life with. Hand-written responses. Phone/photo/bio. NYM D375.

Exotic Natural Beauty—Sculptress, 30's, slim; offers oasis to available, financially solvent, friend, lover. Photo. NYM S809.

Exceptional Entrepreneur—Harvard JD, 29, Jewish, 5'7", attractive, seeks a woman of valor. I'm warm, well-read and traveled, multilingual and witty. Answer this ad if you are too; you won't be disappointed. Photo/phone. NYM D376.

Catholic Manhattanite—Pretty, petite blond, 35. Spent first half of my life as a career gal; want to spend the rest of it with you - a caring, athletic guy, 5'10" plus, 32-39. NYM Y661.

Attractive Blue-Eyed Blond—Slender, warm Jewish professional, 34, likes sports, comedy and animals. Seeks attractive, intelligent man. NYM D377.

Exotic Brunette—Smart, sleek, sensual, seeks warm, witty, successful, Jewish man, 42-53, to share sunsets, laughter and chocolate desserts. NYM Y662.

I'm Real Ready—Very good-looking, 5'11", blue eyes, long wavy hair, financially secure, marriage and family-minded, prefer blonds (minimum height, 5'4"), must be pretty (NYC residents only). Photo, a must. NYM D378.

Beautiful Blond Opera Singer—Seeks handsome tenor, baritone, 30-40, to love forever. Bio/photo, a must. NYM Y664.

Lovely, Petite Blond—Woman, young 40, wants to date good-looking, happy, physically fit Manhattan man. Photo/phone/short bio. NYM S812.

Any Texans Around?!—60ish, financially secure, recent widow, still attractive, look much younger; likes tennis, aerobics, golf, walks, travel, music. Love NYC - from DC originally - college/CT/ Boston. Looking for male, financially secure, fun, non-smoker. Photo/bio. NYM S814.

North Jersey Female—Pretty, warm, Jewish, athletic and bright. Seeks male, 35-47, healthy, intelligent, financially secure professional or businessman; caring with good looks and sense of humor to share good conversation, the arts, dining, tennis and/or ski vacations, plus more. Non-smoker. Photo/phone/bio. NYM D380.

Amiable, Charming, Asian—Professional, 28, Catholic; likes dancing, cooking, and clean fun. Seeks college-educated Catholic male who is ready for a commitment. Preferably with Asian descent but not a must. Phone/bio. NYM S813.

Jewish Male, 37—Corporate treasurer, enjoys songwriting, sports. Seeks to share intimate moments, good sense of humor and new experiences. Photo. NYM D383

Bachelor Beach Attorney—39, 6'3", athletic, resort attorney, seeks to share whatever the Big Apple has to offer (theater, dinner, dancing, movies, etc) on my frequent visits. Would like to meet attractive, intelligent lady, 28-43, non-smoker. Send photo/note/phone to POB 56, Ocean City, MD 21842.

Pretty, Ultra-Feminine Lady—Has success, style, depth, and romantic heart. Seeks one Ivy-type, successful, family oriented man, 35-46, for days, for nights, forever. Photo, please. NYM S815.

Ultra-Warm, Caring, Attractive—Jewish woman, 39, seeking male, 35-49, interested in a sincere and sharing relationship. Should be intelligent, emotionally and financially secure. Enjoys travel, theater, intimate candlelit dinners and music. Send letter/photo/phone. NYM D382.

Very Smart, Successful—Jewish lawyer; trim, blue-eyed, boyish 40, deliberate but funny, much loved by dogs, small children and parents. Seeks smart, slim, attractive, Jewish professional woman, 26-32, with good sense of humor. Must be willing to lie about how we met. Photo/note/phone. NYM D386.

Helen Of Troy/CT—Tall, slender, blond sophisticate, seeks romance with zany, tall, adventurous spirited male, 35-46, who has looks, class, sass and Ferrari? Photo. POB 2891, Stanford, CT 06906.

Where Is She?—North Jersey businessman, 36, handsome, rugged outdoorsman, enjoys sailing, snow skiing, hiking, travel, inspiring food and wine, fireplaces and reading. This hopeful romantic is irreverent, strong yet sensitive, who loves hugs and laughter. Seeks kindred spirit, 25-35, attractive, athletic, sure of self. Her goals: adventure, family and living life. Note/photo. NYM Y668.

Charming, Witty, Romantic—28, handsome, with style and savoir faire, loves Paris, exotic travel, cafes, foreign films. Wishes to share joie de vivre with delightful adventurous woman. NYM D388.

UN Diplomat—38, suave, debonaire, entertains frequently, seeks soignee femme to share black-tie evenings. NYM Y669.

Charismatic Ad Agency President—43, 5'4", with spacious co-op on trendy west side, wants to meet secure, attractive lady with sense of humor, lots of style. Let's share laughs, affection and adventure. Photo, appreciated. NYM Y670.

Not Afraid To Love—Warm, caring, 29, feminine, with wealth of love for a professional man wanting trust, commitment, and someone to cherish. Note/phone/photo, please. NYM S818.

Romantic At Heart—42, 6', handsome male who is very intelligent, warm, sincere, stable, loyal plus very funny looks forward to meeting soft, sweet, sensuous, slender beauty of distinction. Photo/note/phone, please. Smokers ok. NYM Y676.

Cybill Shepherd Look-Alike—Slim, 5'7", MA, blond; seeks her Addison. Should be tall, fun-loving, 30-40, cuddly, professional, sensitive, for close relationship. Photo/note/phone. NYM D392.

Slim, Blond, Blue-Eyed, Attractive—Christian man, 31, seeks attractive, honest woman to share romance, fun, outdoor activities. Phone/photo. NYM D393.

NJ Libran—Classy, brainy, pretty, seeks her special man, 55 plus. NYM Y671.

Handsome White Male—Professional, successful, Harvard-educated, 42, 6', 170; with many interests including travel, ballet and fine dining. Seeks extremely attractive, intelligent, stylish gentile female, 27-33, for lifetime commitment. Reply with phone and photo or description. NYM Y672.

Creative, Energetic, Professional—Black woman, 40; affectionate, articulate, well-traveled, love the arts, the outdoors. You're an active, adventurous, caring, sensitive gentleman, 38-60, educated; believe in traditional values, ready for a commitment, financially and emotionally secure, with a sense of humor; race unimportant. Phone/photo. NYM D390.

Complex, Attractive, Bright—Professional woman, 39, strong-minded but sensitive and socially conscious. Seeks to care and be cared for by highly intelligent, witty, professional man, 37-45, non-smoker, financially secure and self-aware for fun-filled, committed relationship. Note/phone/photo, please. NYM Y673.

Very Statuesque, Very Voluptuous—Very brainy, describes you (very realistic, aren't I?). I enjoy gardening, riding, boating, sports, politics and most of all, a good laugh. If you are in shape, 22-31, and would like to meet a successful mensch, 34, send me a photo and phone and let's begin chapter one. NYM D394.

Cover Girl Knockout—Stunning Jewish executive, slim and sexy; enjoys theater, dining and working out. Seeks gorgeous man, tall and well-built, 25-32, who is educated, sexy and witty. Photo/phone, appreciated. NYM Y677.

Secure Investor-Inventor—6'2", trim, 49, Jewish, seeks brainy, non-smoking lady to share with. Photo. NYM D395.

Are You A Petite—Feminine, classy gal, non-smoker, up to 38? I would love to meet you. Me: 5'4", 150, Jewish, 60's, millionaire, great business, very large income, health good, no hangups, loves and wants kids; into sports, theater, dining, travel. Have everything but you, and willing to share. Photo, returned on request. NYM Y667.

Imported Yuppie Skier—28, 5'10", handsome, trim, Manhattan, seeks classy female equivalent, 23-35. Photo/phone. NYM Y675.

ANNOUNCEMENTS

Rosa Emilia—I would absolutely love to hear from you. Jacques. NYM S774.

Teacher Of Gifted And Talented Kids—In Greenwich, CT. Got your response, but no phone number. Would love to get together; please write again. Waiting optimistically. NYM D357.

Seeking Feminine Creative Woman—Family and children-minded. I am 35, graduate degree, professional, seeking companion not a competitor. Enjoy Manhattan, Broadway, wine, art, reading, the country and animals. NYM D379.

Post-Surrealism—Met you and artist's friend after Max Ernst's show, 10/25. Ran off to play tennis. Can we meet again? Randy. NYM D387.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 574

BY MARY ANN MADDEN

icebag, *n.* among penguins, a crone.

Irish bull, *n.* sealed edict from the first Pope of Dublin, now believed to contain untruths.

incumbent, *adj.* pert. to the act of obligatory napping in office by an elected official.

islet, *n.* the hole in a garment entirely surrounded by a small body of water.

Above, further excerpts from our fractured dictionary. Competitors are invited to provide a fanciful definition for one word beginning with the letter "I."

Results of Competition 571, in which you were asked to devise titles for a book (not a sequel) by a well-known author of past or present.

Report: Lots of James Michener. Also: Woody Allen. Dr. Ruth. Agatha Christie. Lawrence Sanders. John Updike. Louis L'Amour. Isaac Asimov. Danielle Steel. Andrew Greeley. And Kitty Kelly's unauthorized biographies of: Christ. Buddha. Pee-wee Herman. The Thing. Ronald Reagan. Nancy Reagan. (Together.) Elvis and Marilyn: Their Secret Love. (Together.) Harold Kushner. By this editor: "Three Days Grace" and "Mein Comp." Less of Proust or Jane Austen than you might expect. But nothing of Xaviera Hollander either. One more thing: The examples seemed perfectly straightforward. As did the instructions. Yet we received sequels in drab profusion. As well as joke titles. Now some of these rippled on by. I mean, a comic writer has a jokey title, right? But some did not ripple by. And the birds of the air came and gobbled them up. That's my story and I'm sticking to it.

First Prizes of two-year subscriptions to "New York" to:

NO PESTO FOR SETH—Jay McInerney
Jim Levine, Ann Arbor, Mich.

WHERE THERE'S A WILL: The Benson Bombing—Shana Alexander
Martha H. Freedman, Sarasota, Fla.

CAPITOL OFFENSES—Art Buchwald
Anthony Gray, Closter, N.J.

Runner-up Prizes of one-year subscriptions to "New York" to:

SYBARITE—Judith Krantz
Gregory Greenberg, N.Y.C.

DADDY'S LITTLE GIRL—Nancy Friday
Linda Russo, N.Y.C.

And Honorable Mention to:

COP OUT—Joseph Wambaugh
Jim Rider, Murrells Inlet, S.C.

MEMORY AND DESIRE IN CARMEL: THE SEER IN THE LAND OF THE BLONDE
—Hunter S. Thompson
Bob Kopac, Poughkeepsie, N.Y.

TOLSTOY'S KANGAROO—Tom Stoppard
John N. Koch, Madison, Wis.

GREENWICH MEAN TIME—by Peter DeVries
Cameron Gray, Closter, N.J.
sp. mention: David English, W. Somerville, Mass.

THE SENSELESS MIRTH OF COLLECTED SIGHS
—Milan Kundera
Val Penn, Los Angeles, Calif.

THE FORK ON THE LEFT—Calvin Trillin
similarly: Louis B. Raffel, Skokie, Ill.; Craig Allinder, Bigfork, Mont.

THE DIGESTION OF SUSAN B.
—Lawrence Sanders
Jeff Tenzer, N.Y.C.

MY LIFE AS PATRICK QUENTIN
—Hugh Wheeler
Tom Morrow, N.Y.C.

IN BRIEF: Short Stories
—Helen Hooven Santmyer
Helen M. Lewis, Somerville, N.J.
sp. mention: Edwin P. Rapport, Shaker Hts., Ohio

NEAR OCCASION OF SIN—Sidney Sheldon
Henry Lopez, N. Miami, Fla.

LIFE AMONG THE AMPHIBIANS
—James Herriott
Lynn S. Ellner, Richland, Wash.; Margaret Gulick, Sloatsburg, N.Y.

THE ANGLO FILE—Len Deighton
Albert Komishane, Elizabeth, N.J.

THE LIZARD IN THE CIRCLE OF THE UNICORN
—Carlos Casteneda
Nikki Rosa, N.Y.C.

BAKED EGGS—Kurt Vonnegut
Abe Abramowitz, Bayside, N.Y.

SIERRA CRUDE—Louis L'Amour
Tasos Karatsamis, Charlotte, N.C.

GOD IS MY VICE-PRESIDENT—Pat Robertson
Bob Cahn & Nancy Weber, N.Y.C.

PARENTING—Phil Donahue
Soby, N.Y.C.

EXCUSE ME, YOU'RE STEPPING ON MY LIFE
—Cyra McFadden
Jay McDonnell, N.Y.C.

BETCHA DIDN'T THINK I COULD WRITE POETRY—Ed Koch
Ann Steiner, N.Y.C.

HIGH SOCIETY—Gay Talese
John Blumenthal, Rye, N.Y.

HAVE YOU HUGGED YOURSELF TODAY?
—Leo Buscaglia
Marlene Anderka, Somerville, Mass.
sp. ment.: Tom Robinson, N.Y.C.

DEATH COMES AS A SURPRISE
—Agatha Christie
Frederick Mazie, Altadena, Calif.

INSIDE OUT AGAIN—Shirley MacLaine
similarly: Mary Lampel, Jamaica Estates, N.Y.; Naomi Freeman, Beachwood, Ohio

WHO DO YOU WANT TO BE? A Computer Guide to Personality—Eric Berne
Myra Sachs Heyman, Cedarhurst, N.Y.

THE BURNT SIENA BULLET HOLE
—John D. MacDonald
Lisa Brickey, McConnellsville, Mass.

THE TRIBECANS—Jean Auel
Claire Boesen, Miller Place, N.Y.

THE BOOKBINDER—Philip Roth
Florence Abramowitz, Bayside, N.Y.

UNDER THE SPREADING CHESTNUT TREE LIE A BUNCH OF CHESTNUTS—Jack Douglas
Alan Levine, Massapequa, N.Y.

KAMIKAZE POLITICS: Stories of the Koch Administration—Ken Auletta
Emma Dolby, N.Y.C.
sp. ment.: Sarah K. Steiner, Bronx

BLENDER—Tracy Kidder
Steven Scher, Bronx

IN THE EVENING DEWS AND DAMPS
—Bruce Catton
Tom Burke, Scranton, Pa.

THE GREEN GREED GODDESS
—Robert Graves
Peter Sullivan, Astoria, N.Y.

HIMSELF—J. P. Donleavy
Mary Burke Tracy, Scranton, Pa.

ARTSPEAK—Tama Janowitz
Adam Auslander, N.Y.C.

THE JUJU BELL BIRD—John Barth
Barbara Burke, Ho-Ho-Kus, N.J.

EGAA—Herman Melville
similarly: Young J. Kim, N.Y.C.;
Henry Morgan, N.Y.C.

THE JARVIK MAN—Mary Shelley
Wayne M. Ozzi,
Staten Island, N.Y.

KINDLY MOVE TO THE REAR
—Robertson Davies
David I. Warren,
Chagrin Falls, Ohio

GROOMED FOR MURDER—Dick Francis
J. Schan, Brooklyn
sp. ment.: David Chasman,
Beverly Hills, Calif.;
Martha Lewark, Springfield, Va.;
Murry Harris, White Plains, N.Y.

THE NEW VILLAGERS—Henry James
Leilani Clements, Astoria, N.Y.

IF LIFE IS BUT A DREAM, WHY AM I STILL HAVING NIGHTMARES?—Erma Bombeck
Ray Ivey, N.Y.C.
similarly: Selma Ellis, Glenview, Ind.

MAUNDER MANSE—Thomas Love Peacock
Kevin B. Robinson, N.Y.C.

SADLY SINGS THE NIGHTINGALE
—Alan Paton
Rev. Chas. J. Matonti, Jamaica, N.Y.

HOW TO CRACK A BAD EGG BEFORE IT SCRAMBLES YOUR HEART—Sonya Friedman
Lin Shafarman, N.Y.C.

HOSKINS—Sinclair Lewis
Leonard Burke, Scranton, Pa.

THE ADVENTURE OF THE BROUGHAM GREYS
—Arthur Conan Doyle
Jack Ryan, N.Y.C.

MILDRED, THE MIDDLE-AGED MOOSE
—Dr. Seuss
Jane Meredith Ash, N.Y.C.
sp. ment.: Dorothy Green, Somers, N.Y.

MARGIN CALLS: A Novel of High Finance
—R. Foster Winans
Charles J. Schlotter,
Los Angeles, Calif.

SAJACK—Pat Sajack, with William Novak
Joseph Bernstein, N.Y.C.

THE FROZEN TYPEWRITER—Fran Lebowitz
Tara Solomon, Ft. Myers, Fla

STRANGLED BEDFELLOWS—Ngaio Marsh
Mark Strait, N.Y.C.

HELGA—Samuel Richardson
T. H. Sherman, Gillette, N.J.

EVEN-HANDED JUSTICE—Warren Burger
Rudolph Bernstein, Tenafly, N.J.

BECAUSE THEY DARED—Susan Howatch
Rosalie Lopez, N. Miami, Fla.

CONQUISTADOR—James Michener
Faye Landes, Yonkers, N.Y.

And,
THE MEPHISTOPHELES CONTRIVANCE
—Robert Ludlum
Alec Billyou, Bronxville, N.Y.

THE PARADIGM PROMOTION
—Robert Ludlum
Carleton Carpenter, Warwick, N.Y.

ENTRY VISA TO DAMMAM—Robert Ludlum
Chris Lewnes, Brooklyn

THE PLOT REGENERATION—Robert Ludlum
Billy Bloom, N.Y.C.

THE DURANTE PROBOSCIS—Robert Ludlum
Stuart Scott, Solon, Ohio

Competition Rules: TYPEWRITTEN POSTCARDS PLEASE. ONE ENTRY ONLY should be sent to Competition Number 574, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by November 14. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the December 15 issue. Out-of-town postmarks are given three days' grace.

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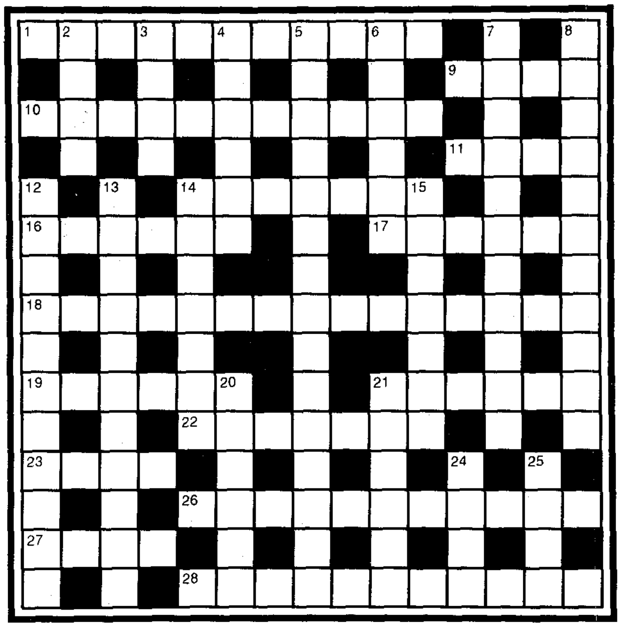
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Tolerant but not interested in motorways? (11)
9 Language used in absurd unconventional play. (4)
10 Place in a deep sleep before changing into a subject of study. (11)
11 The music which is provided in a lesson given free. (4)
14 Thus nearly all of the flower exists as a fruit. (7)
16 A piece of water overseas. (6)
17 Caught the defeated at shorter range. (6)
18 Congregate in making an impression as a hobby. (5-10)
19 Vessel badly missed by weapons. (6)
21 Spirit bird? (6)
22 It may be treason when a politician goes wrong. (7)
23 Appear vaguely as a machine. (4)
26 In the circumstances a girl has different attitudes. (11)
27 Race for the trees. (4)
28 Deserted although inside it there are a number without clothing. (11)



DOWN

2 Enclosed space is opposite of open space. (4)
3 Killers as an afterthought. (4)
4 Came across a tool in the way. (6)
5 Political policy needed by a country without Asian toil being involved. (15)
6 See it in the heart rising for love. (6)
7 Give approval for shrubs for providing wooden handles. (11)
8 Rough rugger is bad for birds. (11)
12 Everyone goes in to strike the youngster for being a rogue. (11)
13 Fortifications are worst confounded during inactive periods. (11)
14 Order papers for one of these soldiers. (7)
15 Smoother like king's head in a cutter. (7)
20 Farmers give you a sign. (6)
21 A drug after the manner of the palace. (6)
24 Peer's fairy associate. (4)
25 Pain suffered when a man is under a hundred. (4)

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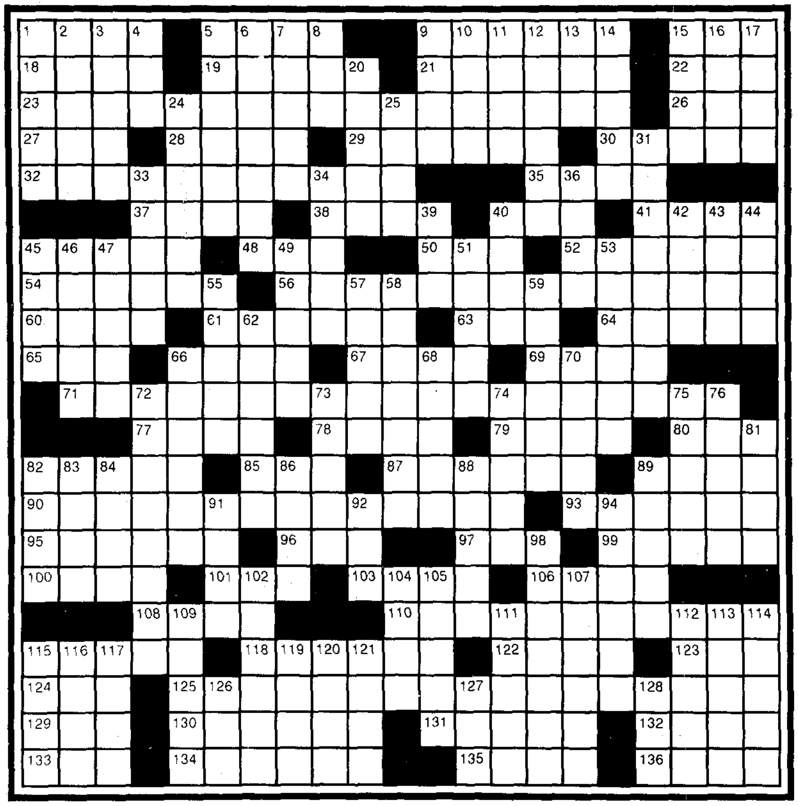
'TV TURNOFFS': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 "Hamlet" has five
5 Exile island
9 More two-faced
15 Pronto!: abbr.
18 Chimney deposit
19 Downtown signs
21 Grieg dancer
22 Debtor's chit
23 Bulletins on weekend casualties
26 Doe in "Bambi"
27 Took sustenance
28 Adjutant
29 Least new
30 "—— the Lord . . ."
32 Series on Southern integrity
35 Whisker
37 Adam's address
38 Former spouses
40 London forecast
41 Gouda's kin
45 Reproach
48 Missing link
50 Spire tip
52 Ethiopian city
54 Behave better
56 Daily news in soap opera form
60 Aardvark's fare
61 Stay attached
63 Free electron
64 Actress Verdugo
65 Dame's male counterpart
66 Train sound
67 Jezebel's deity
69 Annapolis letters
71 Athletic short subjects
77 Ages and ages
78 Bacchus's initial
79 Partner of dregs
80 Well put
82 Physical rebuffs
85 Yalie
87 Lazy
89 What blackbirds were baked in
90 Commissars on patrol
93 Marion of old films
95 Defense forces
96 Third king of Judah
97 Ideology
99 Obeys
100 Not fem.
101 Floating zoo
103 Wife of Jupiter
106 After novel and violin
108 Zoning unit
110 Following the golf pros
115 Wood for rafts
118 Kidney-shaped nut
122 Opera highlight
123 Ugandan name
124 Numero ——
125 "Lifestyles" subjects
129 Smyrna export
130 Overseas official
131 Constructed
132 Small branch
133 Ride the skies
134 Bellhops' bailiwicks
135 Spelling contests
136 Fritz's brother

DOWN

1 State of India
2 Raccoon's relative
3 "When I Take My Sugar ——"
4 Erwin of flicks
5 Salad plant
6 In the vanguard
7 He played Pepe Le Moko
8 Raggedy doll
9 King of Saudi Arabia
10 Poker chip-in
11 Jar covers
12 Prefix with scope
13 Lib issue
14 Spokes
15 Wharf
16 Lady of Lisbon
17 Same as 15-Down
20 Sitting Bull's tribe
24 Bandit
25 Kind of club
31 Bicuspid
33 Jotted reminders
34 Wigwam
36 Algae extract
39 Wine designation
40 "Fe, ——, Fum!"
42 Florida county
43 Island off Ireland
44 Yucatan native
45 Bikini halves
46 Bolshevism founder
47 D.J.'s union
49 Have —— of hands (vote silently)
51 Vance of whodunits
53 Shorthand experts, for short
55 Ed Mc——
57 Tree: Fr.
58 Land broker
59 Burdens
62 He uses a divining rod
66 Pouched racket
68 Tv's "—— with Judy"
70 Alacrity
72 Reproductions
73 Off-Broadway awards
74 Oral-hygiene buy
75 Easy basketball shot
76 Looked through keyholes
81 Trueheart of comics
82 Fake
83 Calabria coin
84 Beggar's cry
86 Unauthorized revelation
88 Speech usage
89 Dispatch boat
91 Top Romanov
92 —— Mahal
94 Rail corporation
98 Govern poorly
102 Of the near past
104 Pusher's customer
105 Delhi title of courtesy
107 Shows frugality
109 Receive the pitch
111 Lady of a 1932 tune
112 Plains Indian
113 Newman or Booth
114 Warbles
115 Polish, in a way
116 Blue dye
117 Sluggish
119 Part of a basilica
120 "Brevity is the —— of wit": Shak.
121 Xmas and Jul. 4th
126 Owls say it
127 Yarn clump
128 To the —— degree



Solutions to last week's puzzles appear on page 156.

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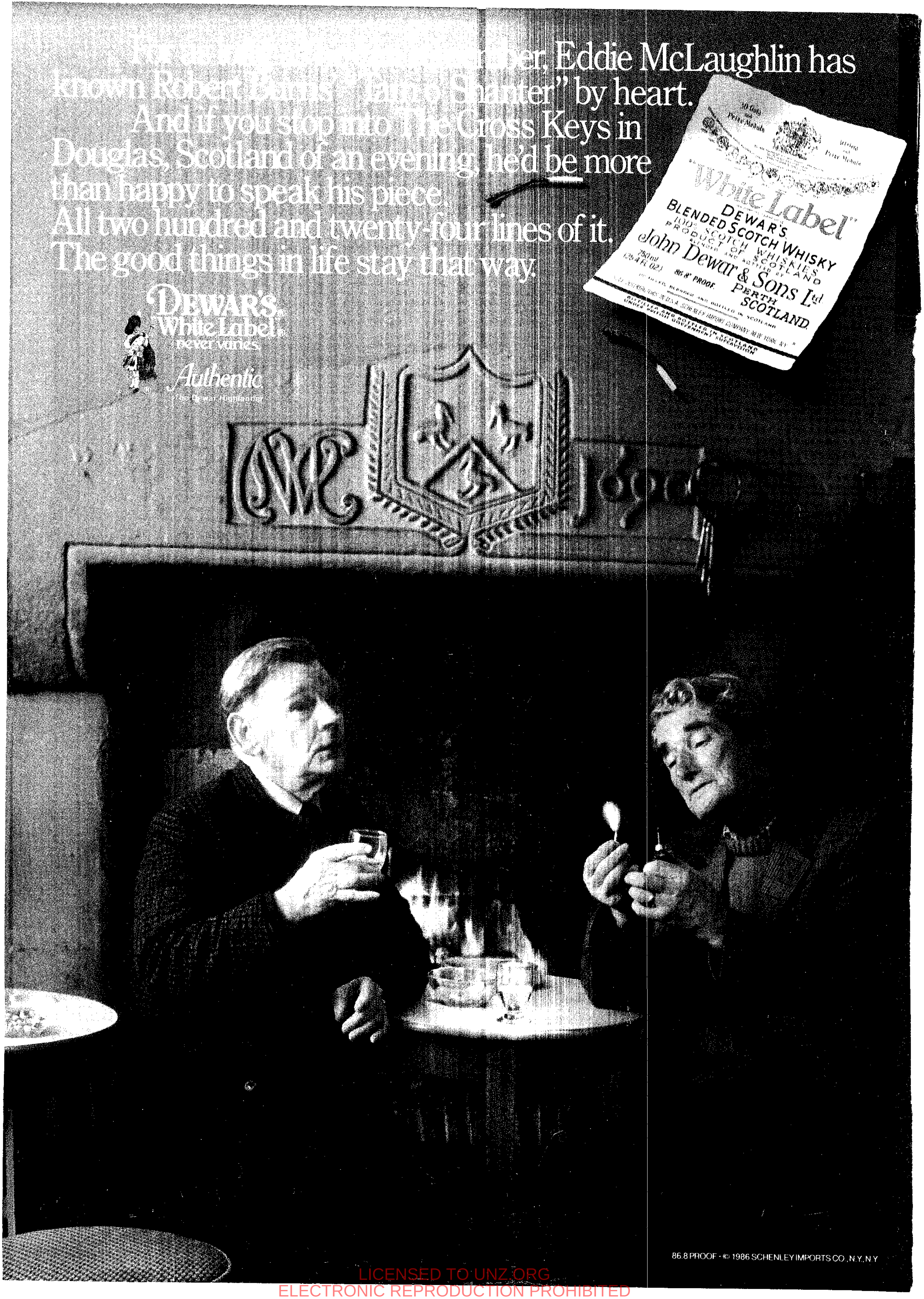

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